De 11'19

"PRETTY PEGGY"
Hippodrome, LIVERPOOL.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

THE ERA

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Hippodrome, LIVERPOOL.
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Aug. 2, 9, 16, 23, 30, Sept. 6, 13, on.

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Vacant, June 28, Aug. 2 (?), 30, Sept. 13, Oct. 18 (?), Nov. 8 (?), 22 (?), Dec. 6 (?), 20, Jan. 24, 31, onwards.
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April 5, June 7.
PALACE THEATRE, RAMSGATE.
Dec. 15, Jan. 12, 19, on, with exceptions.
Once nightly.
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee & Manager, Mr. Hugh Robertson.
WANTED, Wanted, Wanted, First-class Attractions (musical preferred), for the following dates:—Jan. 19, March 15, 22, April 6.
Applications re dates to HUGH ROBERTSON, Theatre Royal, Jarrow.

NEW PALACE THEATRE, RAWTENSTALL.
The Largest and most Commodious Theatre in the Rossendale Valley of East Lancashire. A large industrial area.
WANTED, Companies.
Large stage and convenience,
Orchestra, and effects.
A few odd vacancies.
The class of companies and consistency of same are favourably commented upon by our patrons.
Gen. Manager, Mr. W. NICHOLLS.
As to bookings, please apply, Booking Manager, Mr. WILL DALTON, 57, Parsonage-road, Withington, Manchester.

OPERA HOUSE, JERSEY, and ST. JULIAN'S, GUERNSEY.
WANTED Known,
a few more season dates still vacant in 1920.
Only the best companies entertained.
Next season's bookings include:—"Maid of the Mountains," "Billeted," Damaged Goods," "Peg o' My Heart," "Scandal," "Mr. Wu," &c.
Send vacancies and particulars to
ALBANY WARD,
Guildhall-chambers, Weymouth.

BARNSLEY EMPIRE.
WANTED, first-class Attraction, Dec. 8 and 15. DAVID BLISS, 22, Leicester-square.

WANTED, No. 1 Companies of latest West-End Musical Comedies, or other big productions, with London name only, for First Visit to Glasgow and Edinburgh; twice nightly; share or salary.
Full details,
W. FOSTER HORSFIELD,
Suite 17-18,
26, Charing Cross-road, W.C. 2.
'Phone: Regent 208.

PAVILION,
Torquay.
General Manager
for the
Corporation.
CHARLES G. PRICE.

The Pavilion is now recognised as a first-class date.

Good companies can depend upon good business.

Receipts last few weeks:—Sir Frank Benson's Shakespearean Co., £456 9s.

"Abraham Lincoln" (3 days), £222 2s.

Revue, £468 15s.

"Chinese Puzzle," £498 9s. 6d.

All above without tax.

WANTED, First-class Attractions, Dec. 8, Jan. 5, 19, Feb. 16, 23, onward. Also Season and Autumn dates.

WAKEFIELD EMPIRE.
WANTED, first-class Attraction, Dec. 1. Wylie and Tate's "Passing Show" playing to enormous business this week.
DAVID BLISS, 22, Leicester-square.

WINTER GARDENS
NEW BRIGHTON.
WANTED, First-class Attractions,
Dec. 8, Dec. 15 (?),
Jan. 26 (to oblige Mr. George Dance),
Feb. 16, March 1, April 19,
and a few later dates.
Business at this theatre is enormous.
In a week or two capacity will be greatly increased.
Visited by all the leading companies.
Wire, A. DOUGLASS.

PAVILION, TORQUAY.
Manager for the Corporation,
Charles G. Price.
WANTED, First-class Attraction for Dec. 8.
Always Good Business.

WANTED, Brilliant No. 1 Attractions for Grand Theatre, Oldham.
Three Spring Vacancies for
Musical Attractions.
Address, E. DOTTRIDGE,
"Merivale" Clifton Drive South,
St. Anne's-on-Sea.

WANTED, Strong Dramatic Company, Repertory, for Christmas week.
MANAGER, Alexandra T., Pontefract.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"MONTY'S FLAPPER." "ANN."
WANTED, Dec. 1, 15, 22.
HALDANE CRICHTON,
15, Bolton-gardens, Teddington.

Second Year of Tour.
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
Albert Chevalier as Joe Brown.
Supported by his own Company.
WANTED, Spring and Autumn Dates, 1920.
C. INGLE,
26, Belmont-rd., Montpelier, Bristol.

E. HILL-MITCHELSON'S CO'S.
"Ashamed of the Man She Married."
"Somebody's Wife." Star Company.
WANTED, Dec. 22, 29, Jan. 5, 12, [illegible] consecutive weeks Glas-

THEATRES WANTED.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY,
"THE PRIVATE SECRETARY."

Entire West End Production Carried Direct from the Savoy Theatre.

WANTED, First-class Theatre.

Nov. 17 (3 nights).
Nov. 17 (3 nights).
Nov. 17 (3 nights).

Wire, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.

WANTED, First-class Theatres.

Jan. 5 and 12 (South).

Also Feb. 16 and 23.

March 1, 15, and 22.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY IN "CHARLEY'S AUNT."

Entire West End Production Carried.
Direct from the Garrick Theatre.

WANTED, First-class Theatres.

Jan. 19 (South).

March 8, 15, and 29.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

ROBERT COURTNEIDGE'S COMPANIES.

"Daddies."
Haymarket Theatre, W.
"Daddies"
2 Co's Spring.
With Mr. Mollison Kidd.
"The Man from Toronto."
3 Companies.
"The Law Divine,"
"Scandal"
2 Co.'s.
"The Arcadians,"
"Petticoat Fair,"

New Musical Production,
Liverpool (Christmas).

(In preparation),
"Paddy." The next best thing.

WANTED,
Send vacancies.

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

[illegible] Great Success at the Criterion Theatre.
"OUR MR. HEPPLEWHITE."
WANTED, Jan. 5, Feb. 9, Aug. 9, 30, Oct. 18, and on. Apply W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, London, W. 4.

LOUIS CALVERT in "DADDALUMS."
Prior to London production.
Cast including Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, Francis Lester, W. Edward Stirling, Edward Bonfield, &c.
'A play full of fine situations and gripping incidents. . . . You can teach Mr. Louis Calvert nothing about acting. . . . His command over a situation is astonishing. . . . He has surrounded himself with a first-rate band of players. . . ."—Sydney W. Carroll in "The Sunday Times," Oct. 19.
WANTED, Theatres, Dec. 26, on, and Spring.
All communications,
W. EDWARD STIRLING,
3, Cambridge-mansions, Cambridge-road, London, S.W. 11.

WANTED, First-class Theatres.
HERBERT JAY & ANTHONY ELLIS'S CO., in the world's record farce,
"A LITTLE BIT OF FLUFF."
Jan. 26, West of South Wales.
March 1, Midlands or North.
May 3, Midlands or South.
A few weeks for Autumn, 1920.
Apply, PERCIVAL M. SELBY,
7 and 8, Leicester-place, W.C. 2.

WANTED, Monday next, for Lyric Productions Big Musical Comedy Concoction, "GOOD LUCK." Refer Tivoli, Manchester, re record business last week, and third visit in 6 months. Star cast includes Hal Miller, Arthur Holland, Oswald Battye, Lil Vaughan, Hettie Zillwood, Four Denver Girls. Full Chorus. Wire offers, Palace, Lincoln.

"THE TYPHOON."
Entire Production from the Queen's Theatre carried. Full West-End Co.
WANTED, Feb. 2, and a few dates on (to follow Eastbourne and Brighton).
W. FOSTER HORSFIELD,
Suite 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone: Regent 208.

The Gorgeous Pantomimes,
"LITTLE JACK HORNER."
WANTED, large Theatres, Jan. 12 (?), to follow Opera House, Cheltenham, and precede Hippo., Lowestoft. Also Feb. 2, to follow Hippo., Margate, Feb. 9, and various on, for Company A. 40 artists.
Company B.—30 Artists; touring Scotland only. Wanted, large theatres, Scotland, Jan. 19 and 26, to follow T[illegible] Inverness.
These pantomimes are guaranteed to be the best dressed and staged productions on tour.
Wire or write, PERCY FRANKS, 121, Battersea Park-road, London, S.W.

"HOBSON'S CHOICE."
The successful Farcical Comedy from the Prince of Wales and Apollo Theatres, London.
Bookings include P.O.W., Birmingham; Grand, Blackpool; H.M.T., Dundee; Edinburgh; Brighton; Cambridge, Emp., Penge; Hippo., Richmond; Empire, Preston; Palace, Southampton, &c.
WANTED, Dec. 22, 29, Jan. 5, 12, 26 (North), Feb. 23 (South), April 5, 19, onwards.
W. FOSTER HORSFIELD,
Suites 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

WANTED, Nov. 17.
Wanted, Nov. 17.
Monday next,
Monday next.
"SHIP AHOY" Revue.
"SHIP AHOY" Revue.
Printing

THEATRES WANTED.

MACDONALD and YOUNG'S TOURS.
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MACDONALD and YOUNG'S TOURS.

"The Maid of the Mountains" (2 Companies),
"The Maid of the Mountains" (2 Companies),
"Betty,"
"Betty,"
"The Boy (2 Companies),
"The Boy (2 Companies),
"The Lilac Domino,"
"The Lilac Domino."

"Going Up,"
"Going Up,"
"Soldier Boy,"
"Soldier Boy,"
"His Little Widows,"
"His Little Widows,"
"Nobody's Boy,"
"Nobody's Boy."

"Sunshine of the World,"
"Sunshine of the World,"
"Peg o' My Heart,"
"Peg o' My Heart,"
"Fair and Warmer,"
"Fair and Warmer,"
"Uncle Sam."
"Uncle Sam."

"Daddy Longlegs,"
"Daddy Longlegs,"
"The Naughty Wife,"
"The Naughty Wife,"
"Nothing But the Truth,"
"Nothing But the Truth,"
"The Cinderella Man,"
"The Cinderella Man,"
"The Bird of Paradise,"
"The Bird of Paradise."

WANTED,

Dates for 1920 and 1921.
Dates for 1920 and 1921.
Dates for 1920 and 1921.
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Dates for 1920 and 1921.

Wanted, Christmas Week, 1919.
Wanted, Christmas Week, 1919.
Wanted, Christmas Week, 1919.
Wanted, Christmas Week, 1919.
Wanted, Christmas Week, 1919.
Wanted, Christmas Week, 1919.

Also probably 1st December week (specially for Musical Shows). Jan. 12, Jan. 26, Feb. 9 Feb. 23, March 8, March 22, April 19.

Address: 33, Lisle-st., Leicester-sq., W.C. 2.
'Phone, Gerr. 1299.
Wires, Leserpo. Westrand, London.

JOHN TILLER'S ENTERPRISES.

WANTED,
FOR
MOST
AMBITIOUS
TOURING
PANTOMIME,
ONE WEEK,
JAN. 26,
to complete important tour.

Shares or Salary.

Midlands or Northern preferred.

First-class Halls or Theatres communicate to
JOHN TILLER & CO.,
143, Charing Cross-road, London, W.C. 2.

Wires: "Tiptoes."

'Phone: Gerrard 1881.

WANTED Known,
W. FOSTER HORSFIELD,
Requires No. 1 Theatres or Music Halls for the following vacancies:—
Dec. 8 (big London musical production),
Dec. 22, 29 Jan. 5 12, and various dates on, for West-End Musical Comedies, also for big London company and production.
All coms., Suite 17-18,
26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

WANTED, Nov. 17, 24,
"THE LAND OF PROMISE."
By Somerset Maugham.
From the Duke of York's Theatre.
Apply, ROWLAND, 52, Shaftesbury-av., W. 1. "Topobill, Piccy, London."
Regent 165[illegible]

"THE NATURAL LAW."
By Colonel Charles Sumner.
WANTED, Dec. 1, on; Christmas, on, 1920.
"THE NATURAL LAW"
was produced at the Republic Theatre, Broadway, New York City, April 3, 1915. It score da signal success. It was played in all the leading cities in the Eastern and Southern States in 1915.
"THE NATURAL LAW."
returned to the Broadway, New York, for a second season.
Three companies were playing "THE NATURAL LAW" in the United States in 1917.
Mr. Leonard Rayne played "The Natural Law" in the principal theatres in South Africa in 1918.
Charles Harrington is now playing it in the United Kingdom.
For vacant dates address
Boat House Hotel. Newburn-on-Tyne.

WILSON BENGE presents
"DRIFTING APART."
By Gladys Hastings Walton.
A Play that Does Draw.
WANTED, Nov. 24, follow Dover.
Vacant Nov. 24, follow Dover.
Vacant Dec. 1, Dec. 1, few on.
Vacant Feb. 2, 16, precede and follow Stratford, E.
"THE GIRL WHO CHANGED HER MIND."
By Clifford Rean.
[illegible] Scotland or North.

THEATRES WANTED.

"THE GIRL FROM CIRO'S."
Entire Garrick Theatre Production carried.
Once or Twice Nightly.

WANTED, Jan. 5, 12, 26 (South).
Feb. 16, 23 (Midlands or North).
April 5, 19, and several dates on.
W. FOSTER HORSFIELD,
Suite 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone: Regent 208.

J. FORBES KNOWLES' Plays and Tours.

WANTED, Theatres.

Wanted, Good Theatre for Repertoire.
15, Richmondhill-rd., Aberdeen.

WANTED, Wire for Monday, 17th; precede likeness, "TOUCHED," great Comedy Revue. London cast, specialities, M.D. advance, and printing waiting.

Wire, MACDONALD, Hippo., Bilston.

MAUD CAMFIELD AND GERALD DE BEAUREPAIRE'S ENTERPRISES.
"SINLESS."
New Romantic Comedy Drama.

WANTED, Jan. 12, 3 or 6 nights, between Leicester and Chester; and Jan. 22, 3 nights, Chesnire district, and various on. Address, Gen. Man., CHARLES CLIFFORD, 71, Chestnut-grove, Balham, S.W. 12.

WANTED, Jan. 5, various, on, for "ROBINSON CRUSOE." This Panto. played to over 240,000 people in five weeks at the Grand Theatre, Plymouth. All coms. to HARRY JOSEPH, Palladium, Littlehampton. 'Phone 44.

"THE GIRL IN THE TAXI."
Once or twice nightly.
Famous Musical Comedy from Lyric Theatre.

WANTED, Jan. 26 (follow Derby), Feb. 16 (follow Golders Green), April 5, Easter.
Oct. 11 (between Swindon and Bootle).

Apply,
HUBERT WOODWARD,
102, Charing Cross-rd., W.C. 2.
'Phone, Reg. 5780.

"BUZZ BUZZ."
The most successful musical production of the present London season. Still playing to phenomenal business at the Vaudeville Theatre.

WANTED, December 22 and 29, No. 1 Theatres or Halls only.
W. FOSTER HORSFIELD, Suite 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone. Regent 208.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Lady for Audition, capable of Comedy and Pathos, to assist Comedian in double act. Photos, Box 447, c/o "Era."

WANTED, Tall, Blonde Actress, 5ft. 4 to 8, young (sketch); also Ladies and Gentlemen (powerful chorus voices) for London (some Provinces). Bring song, 11, Wed., 1, Thursday. Dancer (all styles) bring shoes, Sat., 12, for Mons. Wania audition. Artists, principals, specialities (panto, &c.). Write SAVOY DIRECTION, 9, St. Martin's court, W.C. 2. (Opp. Hippodrome.)

WANTED, Juvenile Leading Gent., Comedian, Light Comedian, and Baritone for Revue; fit-up tour; under well known management; two or three towns weekly. Terms, &c., JACK WILLIAMS, Theatre, Stamford, Lincs.

WANTED, several Refined Ladies and Gents., good modern wardrobe, for forthcoming Film Productions, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letter only.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY, London and Provincial Vaudeville Agency, 265, Oxford-street, W. 1. 'Phone, Museum 4329

WANTED, Voices, for Robert Courtneidge's companies, Soprani and Contralti; voice trials Wed., Nov. 12, and following Thursday and Friday, 11 a.m. till 1 p.m.; Rehearsal Theatre, Maiden-lane.

WANTED, C.P. Pianist, Entertainer and Accompanist (lady or gent.); also Double Acts doing singles, to open Sat., Nov. 15; near Oxford; long, comfortable tour. Wire lowest. WILL DENTON c/o G.P.O., Oxford.

WANTED, Artists, all lines, to open at once; long fit-up tour. Wire or write lowest terms. DENTON, G.P.O., Oxford.

WANTED, at once, good Vocalist (Lady), smart pair Sisters, good Dancers several, good Chorus Ladies, experience not necessary if good voice; long tour. J. CAMERON, this, Arcadia, Colwyn Bay. Next, Metropole, Abertillery.

WINTER GARDENS,
NEW BRIGHTON.

WANTED, Two clever Knockabouts and Dancers, also refined Humorous Speciality, for Fairy Play. The best only. Apply, A. DOUGLASS.

WANTED, Partner, comedian or straight, for comedy sketch; booking influence preferred. C. A., 105, Coldharbour-lane, S.E. 5.

WANTED, at once, several thoroughly experienced Film Artists, for Leading Parts, including character, emotional, and comedy, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, Powerful Chorus for W.E. London and Provinces; also Dancers. Artists, all lines, see Auditions, "Artists Wanted" Column, SAVOY DIRECTION.

WANTED, Talented Juveniles; children placed London Theatre; also Pupils to Train; audition Saturday, 3.30 p.m. ADAIRE, Room Q, Weeke's Studio, 14, Hanover-street.

ARTISTS' WANTS.

WANTED Known, Mezzo-Soprano, late Principal well-known Opera Co., exceptional appearance, good pianist, desires engagement, London or Provinces; high-class work only. Write, MEZZO-SOPRANO, 60, Alexandra-road, N.W. 8.

ARTHUR WESTON, Ludicrous Comedian.

WANTED, Monday next, Nov. 17, on, for Revue, Panto., C.P., or Sketch.

Wire or write offers to
P.A., 54, Thomas-st., Huddersfield.

WANTED, Engt. by high-class Soprano, Entertainer-Pianiste, experienced artist, requires partner, semi-professional (baritone) preferred; must have good voice and be a gentleman. Box 420, "The Era."

WANTED, by Comedian, with first-class principal Comedy experience, till Panto. (Moss tour), Sketch, Revue, Films, &c. ELTON, 169, Brooke-rd., N.E.5.

PANTOMIME ARTISTS WANTED

WANTED, for Fit-up Panto., "Aladdin," Prin. Boy, Abanazar. Lowest terms, refs., photos., TAYLOR, 23, Eamwood-gardens, Acton, W. 3. Interview by appointment. Also Quartette jnr. dancers.

WANTED, for "Crusoe" pantomime, Prin. Girl, Friday, Baritone for King, Two Knockabouts, Fairy, Troupe of Dancers, Specialities, Chorus Ladies, M. D., Pianist, must arrange. Photo., age, height, terms, first letter, to HARRY JOSEPH, Palladium, Littlehampton.

WANTED, for Pantos., opening tour, Principal Boys, Girls, Double Turns, Fairy Queens, &c. Particulars, ARTHUR RIGBY, 65, Drewstead-road, Streatham, S.W. 16.

WANTED, girls for First-class Pantomime; must dance; height 5ft. 4in. Fares paid.
Call or write,
MAUREEN DESMOND,
90, Clifton-street, Old Trafford, Manchester.

WANTED, Chorus Ladies for Pantomime; must be fairly tall. Apply, Thursday morning after 11. HARRY BURNS' OFFICES, Coventry House, Coventry-street, W. 1.

WANTED, for Pantos., opening tour, Chorus Ladies. Photos and particulars, ARTHUR RIGBY, 65, Drewstead-road, Streatham, S.W. 16.

WANTED, 20 tall Chorus Ladies, good voices and figures for boys' costumes, for Opera House, Cheltenham; long tour to follow; not less than 5ft. 5in. in height. Write, giving age, height, and lowest terms, with full-length photo., to PERCY FRANKS, 121, Battersea Park-road, London, S.W.

WANTED, Refined
MALE DANCERS,
for London Resident Pantomime.
Call any day between 11 and 12.30, WM. FROST, Tilers' Schools, 143 Charing cross-road, W.C. 2.

MILTON BODE'S PANTOMIME,
"BABES IN THE WOOD."
NEW THEATRE, CARDIFF.
WANTED, First-class Chorus Ladies for the above. Terms, references, height, MILTON BODE, County Theatre, Reading.

WANTED, Refined Young Ladies, to train for Pantomime; resident, London and Provinces. Call, any day MISS E. BARNES, 5, Denmark-street, London, W.C. 2, 2nd floor.

WANTED, Dancers for Pantomime. Also Pupils to Train.

IDA LILLE, 79, New Oxford-street, W.C. 1.

PANTOMIME ARTISTS' WANTS.

WANTED Known, The Danbys, Charles and Arthur. The popular Pantomime Comedians, Knockabouts and dancers.
Vacant Christmas. THE DANBYS, Crakehall, Bedale, Yorks.

WANTED, Pantomime.
DENBY & DENT, Comedians.

Thoroughly experienced.
Last two seasons with
Harry McKelvie, Esq.,
Princess Theatre, Glasgow.
Thanks for offers and inquiries.
Address,
this, Grand Theatre, Walsall;
next, City Varieties, Leeds.

WANTED Known, GLORIA LAURANCE, Disengaged. Principal Boy, Crusoe, Dick Whittington, Sinbad. Refer Newman Maurice, Brixton Theatre, S.W. 18 months title-rôle, "Miss Vanity" revue. Offers to 12a, Melbourne-square, London, S.W. 9.

WANTED, Pantos., &c., for tip-top Lady Dancers (all styles), Chorus People and Principals, &c. Managers can hear, and see the best by appointment. SAVOY STUDIOS (opp. London Hippodrome), Savoy Direction.

WANTED Known, WILL MANVERS, Contortionist, at liberty, Panto., for Cat. Perm. address, 25, Autumn-street, Leeds.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants, Music Hall, Theatres, Concert Stage. Stamp. Call afternoons. MR. D'ALBERT, 3, Stansfield-road, Stockwell-road.

WANTED, Amateurs, Beginners. 200 successful clients appearing. Oldest established business in London. MR. D'ALBERT, above address.

WANTED, Amateurs, Aspirants for Single Turns, Double Turns, Sketches. Splendid opportunity. Start direct in profession. D'ALBERT, above address.

WANTED, good Amateurs, good Pianiste, all Instruments, to form Ladies' Orchestra; weekly practice; in this district; view engts. 138, Westbury-avenue, Wood Green, N.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to ME for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. See "Stage" advt. Singing, dancing, ventriloquism, &c., taught. Those wanting trial turn, where agent will see and book them if suitable, write, Stage Guide, 1s. Band books sold, melodies composed, band parts arranged, acts, sketches, &c., produced. Stamp for reply. HERBERT COLE (Artist), 39, Burton-road, Brixton, London, S.W. 9. Concerts of known artists provided and managed.

WANTED, young, smart Amateur Pianist (London); able dot down melodies; splendid chance gain experience. Letters, Box 424, "The Era."

WANTED, Pupils to train. Children and Adults carefully brought out for the Profession. All subjects. Toe, Ballet, Solo, Character, Minuet, Eastern dancing. Class or private lessons. Children's after-school classes. Step, Buck and Schottische dancing also taught. MISS E. BARNES, 5, Denmark-street, Charing Cross-rd., W.C. 2, 2nd floor.

WANTED, Beginners to train for engagement. Write, W. S. PEARCE 23, Colet-gardens, W. 14. (Lic. by L.C.C.).

WANTED, Amateurs, refined vocal and instrumental, to prepare for class concert company, under experienced Manager. Address Box 446, "The Era."

MISCELLANEOUS.

WANTED, Managers, thoroughly conversant with cinema work, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1 Letters only.

WANTED, thoroughly experienced Electrical Operators, with full knowledge of cinema trade, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

"PRICE OF A GOOD TIME."
WANTED, good Carpenter, immediately.
Terms, &c., MISS MAGGIE MORTON, Town Hall, Haverhill.

MUSIC THIS WEEK'S NOVELTIES. PIENA

LEGGIADRO FARFALLA, Intermezzo valse by Morrison. F.O. 1/6, S.O. 1/3, P.C. 6d., E.P. 3d.
"POMPONETTE," Light Overture, by Morrison S.O. 1/6, P.C. 6d., E.P. 3d.
"CHAGRIN de PIERROT," by Creus F.O. 1/6, S.O. 1/3, P.C. 6d., E.P. 3d.
"LES CHEVALIERS du GUET," by Mouton
FOR SAMPLE PARCEL SEND 2/6. STATE COMBINATION REQUIRED."
OBTAINABLE FROM
MESSRS. CRANE & SONS, Ltd., LIVERPOOL.....ST. HELENS and BELFAST.....
GOLDMAN, SOUTH SHIELDS..... 3, CARLISLE TERRACE, BRADFORD.....AND
PIENA, 3, BIRCHINGTON ROAD, KILBURN, N.W.6. MUSIC
TELEPHONE: HAMPSTEAD 7246.

MISCELLANEOUS.

WANTED immediately, first-class Carpenter, with own tools. Particulars, BRANDON, Palace, Cranham, near, Regent, Salford.

WANTED, for Panto., opening tour, practical Carpenter. Terms, ARTHUR RIGBY, 65, Drewstead-road, Streatham, S.W. 16.

WANTED, Practical Billposter, to take charge of Branch Town. Wages £3 per week, with bonus. Apply, WOOLLEY, 23, Old Sneddon, Paisley.

WANTED, for Pantos., Wardrobe Mistress; commencing tour. Particulars, ARTHUR RIGBY, 65, Drewstead-road, Streatham, S.W.

WANTED, real live Advance Agent; must know fit-ups; only two or three towns weekly; useless unless a hustler. Terms, &c., WILLIAMS, Theatre, Stamford, Lincs.

WANTED, Dancing Master or Mistress, one evening weekly (Tuesday or Wednesday), in rural town from one hour London, to give course of ten lessons for two classes (instructional and advanced). One hour each person and half hour interval. Write, stating terms, DR. HENDERSON, Alwyns, Amersham.

WANTED, Smart Traveller, to obtain collection benefits with charity film at cinemas, &c.; good terms to right party. SECRETARY, 28, Beesborough-gardens, Westminster, S.W. 1.

MAGGIE MORTON ORGANISATIONS.
WANTED, good Scenic Artist to touch up and paint one or two cloths. Terms and references to MAGGIE MORTON, Town Hall, Haverhill, Suffolk.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1

WANTED, by experienced Manager, present engagement third year, Variety or first-class Cinema; London preferred; age 29; smart appearance; first-class references; control bars, café, &c.; photo and particulars on application. Box 459, "The Era."

MUSICIANS WANTED.

WANTED, good Rep. Violinist, evenings and 3 mats.; no Sundays. Call after 3 with instrument, or write.

BISHOP,
Palais de Luxe, Station-road, Wood Green, N. 22.

WANTED, experienced Rep. (man), for S.W. district; evenings only. ABBOTT'S ORCHESTRAS, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Violiniste-Leader for a West-End Cinema. Audition. REGENT PROFESSIONAL CLUB, 104, Westbourne-grove, W.

WANTED, immediately, for London Cinema, Violinist-Leader, 'Celliste, Pianiste, Organist Relief. Call, SECRETARY, Regent Professional Club, 104, Westbourne-grove, W. 'Buses 7, 7a, 27, 31, 46, &c.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED, for Cinema work, afternoons and evenings, Violin-Leader, Violin Rept., Orchestra Pianist, 'Cellist, and good Relief Pianist; male or female. Apply Box 442, "The Era."

HIPPODROME, DERBY.
WANTED, First-class Leader and First Violin; must be well up in high-class Varieties. Refs. and terms to GEO ROBERTSHAW, Mus. Dir., above.

WANTED, good Leader, First Violin; comfortable permanent engagement. Once nightly. Apply, F. GRAHAM MACDONA, Grand Theatre, Falkirk.

WANTED, first-class Leader (Violin), to open Monday next; must be well up in high-class Var. bus. Terms £3 15s. Apply, FREDERIC BENTLEY, Musical Director, Empire, Chatham.

WANTED, Musicians, at First-class Variety Halls.
Edinburgh Empire: Leader.
Applicants must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the MUSICAL DIRECTOR, at the above-mentioned hall.

DE WOLFE'S WEEKLY ANNOUNCEMENT.

ZERCO'S EDITIONS.

QUINTETTE AND P.C. 1/6

Beethoven	... ...	Largo Appassionata.
Beethoven	... ...	Adagio Moonlight Sonata.
Martini	... ...	Plaisir d'Amour.
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Romance sans Paroles	... ...	Soury.
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Nocturne	... ...	Zerco.
Chant d'Amour	... ...	Redies.

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TRIOS WITH D. BASS (ad lib.)

Ave Maria	... ...	1/-
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Elegie	... ... Gomes ...	1/8
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A NEW MARCHE AMERICAINE ... LIBERTY SONG ... Dacette, F.O. & P.C. 1/-
A well composed March.
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DE WOLFE'S ONLY, (No Depots) 157, WARDOUR FEET, W 1.
SOLE REPRESENTATIVE FOR THE ROYAL NETHERLANDS MUSICAL INSTRUMENT MANUFACTORY, ROTTERDAM.

WANTED, engagement by a first-class Res. Stage Manager, Carpenter, and Scenic Artist; can paint and design own sets; res. or first-class tour; can open Monday next; abstainer; ex. refs.; resigning present position; used to London Var. prog. Offers for touching-up entertained; London, &c. Wire or write, this week, DAN. BARKER, 57, Walsall-street, West Bromwich.

WANTED, by BERT J. YARD, Stage Manager and M. Carpenter; good res. shop; ex. refs. First-class offers to 6, Oakfield-place, Clifton, Bristol.

WANTED, Management, Pictures, Varieties or Advance Agent; live man. Best offers, refs., MANAGER, 17, Uxbridge-st., Wavertree-rd., Liverpool.

WANTED, by TOM E. LITTLE, Engagement as Manager for Pictures or Variety; good all-round knowledge of show business; liberty shortly. Electric Theatre, Epsom.

WANTED Known, Vacant Dec. 1, BILLIE MOORING, Carpenter. Tour or Res. This, G.P.O., Boston.

WANTED, Berth by Wardrobe Mistress, or to assist, for Panto. in town. E. B., 56, East-hill, Wandsworth.

WANTED, as Cashier or similar position, lady, age 30; highest references; West preferred. S., 28, Church-rd., Hanwell, W. 7.

WANTED Known, New Composer wishes to get into immediate touch with good lyric writers, librettists, &c.; or would co-operate in book and lyrics. ARTHUR HALL, Petworth, Alfred-road, Hastings.

WANTED, Position as Housekeeper-Accompanist; 40; good plain cook, economical, trustworthy; good pianist for home practice; small household; £50. Box 403, "The Era."

MUSICIANS WANTED.

PALACE THEATRE OF VARIETIES, KILMARNOCK.
WANTED, first-class Pianist-Conductor; must be well up in Variety and all its branches; good permanency to the right man. Full particulars first instance, stating salary required, to J. CUMMINGS, of above.

WANTED, open immediately, Pianist-Conductor for Revue. Wire, YOUNG, Blake's Hotel, Andover.

WANTED, for Pantos., opening tours, Pianist-Conductor. Terms, &c., ARTHUR RIGBY, 65, Drewstead-road, Streatham, S.W. 16.

WANTED, at once, good Repetiteur; songs only; easy hours; Sundays free. Write lowest terms, VIOLINIST, Wembley Hall Cinema, Wembley.

WANTED, immediately, thoroughly experienced Violin Leaders, with own library, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury avenue, W. 1. Letters only.

WANTED, immediately, Leader-Violinist, brilliant, sight reader, Tavan; Pictures and Variety; five hours daily; comfortable permanency if suitable. State terms, experience. MANAGER, Norwich Electric Theatre.

WANTED, Lady Violiniste (leader), 'Cellist and Pianist, for hotel at Christmas; good terms and live in. Box 434, "The Era."

LYCEUM THEATRE, GLASGOW.
WANTED, First-class Leader, to open Nov. 24, for twice-nightly varieties; A.M.U. terms; £3 15s. State age and references to JOHN CARTMELL, Musical Director.

WANTED, first-class First Violin, experienced in theatre work, for Opera House, Northampton. State lowest terms and references to MILTON BODE, County Theatre, Reading.

WANTED, First Violinists, thoroughly experienced, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, good First Violin for Marlborough Theatre, Holloway, N.

Apply on Friday at 3 p.m. to
MUSICAL DIRECTOR.

WANTED, Deputies, Violinistes, Pianistes, 'Cellistes, Organists, &c. Audition daily, Regent Club, 104, Westbourne-grove, W.

WANTED, Two Violins, 'Cello, Piano (Ladies), residential, in high-class hydro hotel, West Coast, Dec. 1, permanency. Terms, full particulars, Box 452, "The Era."

WANTED, Violinist and Pianist for nice Country Town; small hall; 4 hours evening, 1 matinée; no Sundays; also Doorman. CINEMA ROYAL, Dorking.

WANTED, First Cornet. Apply, giving full particulars, salary required, to MANAGER, Hippodrome, Exeter.

WANTED, brilliant young man Cornet Player, in musical act. All particulars and lowest terms to Box 444, "The Era."

WANTED, High-class Clarinet, for the Scala Symphony Orchestra, Liverpool; must possess finest qualifications and experience. Apply, A. LEVY, ESQ., Scala Super Cinema, Lime-street, Liverpool.

WANTED, Double Bass Player and 2 'Cellists, experienced in good-class cinema work; 22½ hours weekly; no Sundays; A.M.U. terms. All particulars to BURGOYNE, Musical Director, Gaiety Theatre, Ayr, Scotland.

MUSICIANS WANTED.

WANTED, for Military and Orchestral Staff Band (Depot). Double Bass, combine Bombardon; Euphonium, combine Violin; Trombone Soloist. Other Instrumentalists that combine M.B. or Orchestra write in for parts to BANDMASTER, 3rd Border Regt., Carlisle.

Kinniard Cinema, Dundee.
WANTED, at once, Competent Double Bass Player; good terms; permanent.
Apply, H. EVERITT LOSEBY.

WANTED, Double Bass, thoroughly experienced, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, for Palace, Leicester, good Double Bass (4 strings); A.M.U. terms (see disengaged list). State age and when can open, with recent refs., to JOHN W. LOWE, Conductor.

WANTED, high-class complete Orchestras to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, brilliant Euphonium and Trombone, for musical act. Age, height, weight, lowest terms, to Box 443, "The Era."

WANTED, 'Cello Player, 6 days a week. K. VAN BLENE, 43, Wood stock-road, Bedford Park, W.

WANTED, immediately, 'Cellist(e); twice nightly (dramas only), 2 hours Sundays. Lowest terms. Apply, V. HIGGINS, Garrison Theatre, Clipstone, Notts.

WANTED, immediately, experienced Orchestra 'Cellists, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, Orchestral Pianists, thoroughly experienced, to communicate with the SECRETARY, Screen Club 17, Shaftesbury-avenue, W. 1. Letter only.

WANTED, 'Cellist (£5) for Croydon; (Cinema); no Sunday work. Apply ALFRED RIESS, N.E.A., 18, Charing Cross-road.

WANTED, a good 'Cellist. Apply RENGES PICTURE HOUSE, 148, King's-rd., Chelsea.

WANTED, first-class 'Cellist; evenings only; no Sundays; audition Thursday, 12 till 1.30. The Apollo, 173, Stoke Newington-road, N. MUS. DIR. 'Phone: Finchley 1782.

WANTED, for first-class Cinema, 'Cellist, Lady or Gent.; must be experienced in Tavan and Alder; terms A.M.U.; Liverpool district; permanent to good performer. Wanted for Varieties, Liverpool, Repet. and 'Cellist; must be experienced; permanent engagement to good performer; terms A.M.U.; commence immediately. ALFRED DEL MONTE'S CONCERT AND MUSICAL AGENCY, Unity Buildings, 22, Lord-street, Liverpool.

WANTED, Lady 'Cellist, for Theatre Orchestra; only 2½ hours nightly; no matinées; comfy. and easy berth. Apply, CONDUCTOR, Shodfriars Theatre, Boston, Lincs.

WANTED, Oboe, Pictures; permanent. References and terms to T. STEVENS, Musical Adviser, Palace Theatre, Grimsby.

ROYAL HIPPODROME, LIVERPOOL.
WANTED, FIRST-CLASS OBOE. FRANK STOKES, MUS. DIR.

WANTED, Flautists, thoroughly experienced, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, a first-class Flute Player for the Scala Symphony Orchestra. Write, stating experience and salary required, to LOSOWSKY, Musical Director.

WANTED, Flautist, for North London, 6 evenings; lowest terms. ABBOTT'S ORCHESTRAS, 47, Uxbridge-rd., Shepherd's Bush.

WANTED, Pianist-Organist for Seaside town (lady). Wages £2 10s. per week. Must understand playing to Pictures. Apply, FREDERICKS' ELECTRIC THEATRES, LTD., 73, Romford-road, Stratford, E. 15.

WANTED, Organists, thoroughly experienced, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED, Deputy Pipe Organist; high duties, not Pictures. REGENT, Professional Club, 104, Westbourne-grove, W.

WANTED, Ladies, Piano and Violin, to join 'Cello, to form trio; engt. pending. Box 441, "The Era."

WANTED, brilliant Lady Pianiste for Theatre Orchestra; capable of Tavan arrangements and standard overtures; smart and reliable. Once nightly. Apply, CONDUCTOR, Shodfriars Theatre, Boston, Lincs.

WANTED, Deputy Pianiste; theatre and café, Shrewsbury; 3 weeks; start about Dec. 22. Letters, MISS COCKLE, c/o Theatre Royal, Shrewsbury.

WANTED, Pianist for Trio, ladies or gent.; no Sundays; £4 10s.
Write or apply, M. D.,
The Imperial Playhouse, Leicester.

WANTED, experienced Orchestral Pianiste; South Coast cinema; also Violiniste-Leader, Hotel, London. Call for audition, Regent Professional Club, 104, Westbourne-grove, W.

WANTED, Relief Pianist, West End and Midlands. Call. Audition. REGENT PROFESSIONAL CLUB, 104, Westbourne-grove, W.

WANTED, an experienced Relief Pianist; thoroughly reliable.

1, Alexandra-rd., Finsbury Park, N. 4.

WANTED, Relief Pianists, thoroughly experienced, to communicate with the SECRETARY, Screen Club, 17, Shaftesbury-avenue, W. 1. Letters only.

HIPPODROME, DEVONPORT.
WANTED, competent Drummer. State experience. MANAGER.

WANTED, good Drummer, immediately, with Jazz effects; London engagement. RAGLUN, 9, Little Newport-street, London, W.C. 2.

WANTED, Ladies' First-class Trio, for High-class Café work; state inclusive weekly salary; open about end of December. Good references essential. Apply, R. H. ROGERS, 71, Diana-street, Roath Park, Cardiff. Other instrumentalists please write in.

WANTED Known, Lady Instrumentalists known to me please communicate. Thanks to those ladies who have already done so. All will be answered in due course. NELLIE TOLLERTON, 54, The Chase, Clapham, S.W. 4. 'Phone, Battersea 1679.

WANTED, brass and reed instrumentalists, to open Dec. 23, World's Fair, Agricultural Hall, London. Apply, COOK, Tiffield, Towcester.

WANTED, Wind Instrumentals, thoroughly experienced, to communicate with the SECRETARY, Screen Club 17, Shaftesbury-avenue, W. 1. Letters only.

WANTED Known, CLAUDE FENN-LEYLAND.
Conductor, Composer, Solo Violinist.
Booked solid until Christmas, 1920.

MUSICIANS WANTED.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.
WANTED, wanted Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening. APPOINTMENTS FOUND.
47, Uxbridge-road, Shepherd's Bush.

MUSIC ON SALE.
WANTED, Mus. Directors and Managers to save time and money. LONDON MUSIC LIBRARY, supported by Leading Cinemas. Music selected to suit films. Catalogues, 15,000 pieces. Specimen parcel 1s. 6d. 50 Uniforms on Hire. Music bought and sold. ALGERNON CLARKE, 23, Lonsdale-road, Barnes, S.W. Sole London Agents for SATORI STRINGS. Used by the leading professionals. Unequalled for purity of tone and durability. Violin, E silk 6d., A 7d., D 8d., G (silver), 1s. 6d., ordinary, 8d.; postage 1d.; Viola, 'Cello, Bass, once used always used.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham 960.

WANTED Known, BERNARD HARRISON, String Specialist. Violinists, 'Cellists, Bassists, note. Finest Italian, French, and English gut solo scribelli; professional list free.
91, Wolseley-rd., also 14, Cambridge-st., Sheffield.

MUSICIANS' WANTS.

WANTED, Engagement, Nov. 17, by Musical Director (violin and bâton); also Pianiste-Organiste (lady), and 1st or 2nd Violinist (gent.); all thoroughly experienced in variety, revue, drama, &c.; no cinemas. Wire or write, M.D., 43, Arthur-s., Aberavon, S. Wales.

WANTED, engagement by excellent Orchestral and Solo Violinist as Musical Director or Leader; 14 years' West-End experience; good library. Audition given. Open immediately. Good salary required. MUS. DIR., 48, Wakehurst-road, Wandsworth Common, S.W. 11.

WANTED Known, F. LESLIE TOLHURST, Musical Director; brilliant pianist; compose, arrange; concluding 70 weeks' tour with "Bubbly" Co.; vacant Dec. 1 for mus. com., revue, panto., or res. This week, 70, Wyndham-road, Kingston-on-Thames; Nov. 17, "Bubbly" Co., Artillery Theatre, Woolwich; Nov. 24, Empire, Penge.

WANTED Known, Mus. Dir., Composer and Arranger, Disengaged; used to First-class Orchestras; very fine library; Cinema, Theatre, or Concert; any part; splendid refs. M. D., Avenue House, Heworth, York.

WANTED Known, Musical Director-violin, speaks French, German, Italian, wants engagement; willing to go abroad. Box 461, "The Era."

WANTED, Engt., Conductor (bâton) (just demob.). Box 437, "The Era."

WANTED, Engt., Pianist-Conductor (resident); exp. all lines; compose, arrange, &c. ROLAND ALLEN, 17, Norfolk-road, Gravesend.

WANTED Known, expd. Pianist-Conductor, open for panto. rehearsals during day-time; also orchestrating. CONDUCTOR, 125, Belgrave-rd., Walthamstow, E. 17.

WANTED, Good Offer by first-class Violinist-Conductor; good library; town or country. Address, L. R., 20, Goldsmith-road, Acton, London, W. 3.

WANTED, Engt. by experienced Pianist-Conductor (or bâton only), any business, London or Suburbs. CONDUCTOR, 125, Belgrave-rd., Walthamstow, E. 17.

WANTED, Engt., Conductor, at lib.; arr., baton, piano; tour or res. MAXWELL, 33, Deodar-road, Putney, S.W.

WANTED, Engt. by experienced Conductor-Pianist, or as Pianist; first-class references. CONDUCTOR, 15, Granville-place, Aylesbury.

WANTED, engagement by Lady Repetiteur; experienced. Apply, VIOLINISTE, 22, Mimosa-street, Fulham, S.W. 6.

WANTED, Engt. by exp. Violinist (rep. or second), in or near London. Grant-rd., Battersea, S.W.

WANTED Known, Leader, with large library, wants cinema engagement, London. Box 460, "The Era."

WANTED, Engt., Leader and Solo Violinist; good cinema, café, or hotel; London or South Coast preferred. Apply Box 439, "The Era."

WANTED, by Leader-Violinist, West End Music Hall preferred, or any business; splendid references; must state terms.
D. HYAMS, 48, Morning-lane, Hackney.

WANTED, Engagement by First-class Orchestral Violinist (Leader), London; library; can open at once. Box 433, "The Era."

WANTED, Experienced Leader Violinist; can open at once, with own orchestra or without; London only. 71, Oldhill-street, Clapton.

WANTED, Engt., as First Violin (not Leader) or Second Violin; experienced best-class work; any part. Apply, A. M., 126, East-parade, York.

WANTED, Engt. by Lady Violinist, to deputise on Sundays; thoroughly experienced; hotel, café, &c.; In London or district. Box 457, "The Era."

WANTED, by experienced Violiniste, A.R.C.M., evening cinema engagement in London. Apply, No. 9, 101, St. George's-square, S.W. 1.

WANTED Known, MISS EDIE REEVE, Violiniste, at liberty for deputy work, 1 day a week, also Sundays; good trio now disengaged. 60, Kimberley-gardens, Harringay, N. 4.

WANTED, Engt. as Dep. Violin, Viola, or Double Bass, 4 str. C., 2, Brighton-road, Stoke Newington.

WANTED, Joint Engagement by first-class Violinist and Pianist, London; good library; can open at once. Box 431, "The Era."

WANTED Known, open to start immediately, Solo Violin and Rep., or singly; experienced in cinema work. Apply, MUSICAL DIRECTOR, 8, St. Agnes-place, Kennington Park, London, S.E.

WANTED, Engt., Violinist (demob.), any bus.
Box 436, "The Era."

WANTED, evening engagements, Violin and 'Cello; both ex Echelon Orchestra, B.E.F.; dance or cinema; either would deputise. F. ELLYATT, 16, Legard-road, Highbury, N. 5.

WANTED Known, Engt. in London by exp. Leader-Violiniste; hotel, café, &c.; excellent library. HETTY AUSTIN, 68, Frobisher-road, Hornsey, N.8

MUSICIANS' WANTS.

WANTED Known, Violinist, disengaged; good credentials. 7, Parkside-rd., Moss Side, Manchester, or vicinity.

WANTED Known, Violin and Cornet; experienced; excellent references; disengaged; would deputise. R. T. DALTON, 26, Kingswood-road, Penge, S.E.

WANTED, Engt. by Violinist (youth), 3 or 6 nights per week. 64, Hanley-road, N. 4.

WANTED, Engt., by young Lady Violinist, as 2nd or Rep.; experienced. Box 458, "The Era."

WANTED, Engt. Violinist, strong tone; expd. dance, variety, cinema business; could lead if required; good library. BENNETT, 162, Harringay-road, London, N.15.

WANTED Known, Cornet wishes to join Band or Orchestra, where work is found; age 26; good experience. Address, 12, Leabourne-road, London, N.16.

WANTED, Engt., as Cornet, any business. Address, CORNET, 74, Heaver-road, Battersea, S.W.

WANTED, Engagement, by Cornet; any business; experienced; disengaged Nov. 15. Apply, DERRY, Cornetist, 29, Harrison's Rise, Croydon.

WANTED Known, Clarinet, at liberty; can open at once; thor. exp.; high or low pitch; soloist; first-class cinema preferred; good ref. CLAR., c/o 5, Highfield-terr., Kingston-rd., Leeds.

WANTED Known, First-class Clarinet, disengaged; 25 years' London experience; highest references; sharp or flat pitch. Box 430, "The Era."

WANTED Known, Clarinettist, experienced and reliable, wants Engagement. Box 445, "The Era."

WANTED Known, Clarinet, thor. exp., any business; can open at once; A.M.U. MR. F. JONES, 37, Coolinge-rd., Folkestone, Kent.

WANTED Known, high-class Clarinet and Saxophone at liberty; soloist; good tone and experienced all lines; first-class cinema preferred; any district. Box 1,000, "The Era."

WANTED Known, Bassoon; A.M.U.; thor. exp.; any business; would deputise. J. ROOT, 19, Marlton-street, East Greenwich, S.E.

WANTED, Engt. by Bassoonist, experienced; Works Orchestra with employment would suit; abstainer; steady. Apply, Box 425, "The Era."

WANTED, Engt., by Double Bass, London, any business; thorough good all-round experience. hotels, cinemas, dances, &c. BASSO, 208, Albert-rd., Peckham.

WANTED, Engt., as Double Bass; thor. exp.; any business; reliable and sober; discharged soldier; very keen. Write, W. WHEELER, River Cottages, St. Paul's Cray, Kent

WANTED, Engagement, by good D Bass; thor. exp.; high-class Cinema; Midlands or North preferred. Apply, Box 450, "The Era."

WANTED Known, Double Bass (Lady) desires change; exp. any business. Box 462, "The Era."

WANTED Known, Engt., by Trombonist; musical shows, touring, &c.; thor. exp., reliable; first-class offers only. SMITH, 5, Cobden-street, Greenbank, Blackburn, Lancs.

WANTED, Engagement by first-class Trombone; any bus.; London preferred. Box 448, "The Era."

WANTED, Engagement by Trombonist; A.M.U. Offers, H. CRITCHLEY, 111, Dalzell-rd., Stockwell, S.W. 9.

WANTED, 'Celliste, disengaged Nov. 10, Deputising; London only. RUBY NICKOLDS, 5, Elgin-avenue, Maida Vale.

WANTED, Engagement, Lady 'Celliste, now disengaged; experienced; London preferred; would deputise. MABIAN PULMAN, 24, Manchester-street.

WANTED Known, Lady 'Celliste, thoroughly experienced, just finishing season Engt. at leading hydro, vacant Monday. Box 451, "The Era."

WANTED, Engt. by experienced Lady 'Celliste, cinema or café; morning or/and afternoons only.

State terms, 68, Janson-rd., Leytonstone.

WANTED, by experienced 'Celliste, dance engagements, or would deputise. 'CELLISTE, Box 426, "The Era."

WANTED Known, a thoroughly good and experienced 'Celliste desires an engagement in first-class orchestra; at liberty next week. All communications to 'CELLISTE, 6, Clarendon-rd., West Croydon, Surrey.

WANTED Known, 'Cellist, acknowledged by leading members of the profession to be one of the best in London, is open for engagement. Only really good offers entertained. Could provide Trio. Address, 'CELLIST, Box 429, "The Era."

WANTED, Engt. by 'Cellist; London only. 11, Ashlake-road, Streatham, S.W.16.

WANTED Known, Italian 'Cellist, disengaged. First-class offers only.

Box 427, "The Era."

WANTED, by first-class 'Cellist (soloist), engagement in London hotel or café; suitable offer entertained. Audition if required. Address, Box 423, "The Era."

WANTED Known, 'Cellist requires Engagement, Sunday evenings. Address, 'CELLIST, 190, Park-road, Crouch End, N. 8.

WANTED Known, 'Cellist, Disengaged; good tone; cinema preferred; no Sundays. HAROLD NELSON, 37, Howley-place, Paddington, W. 2.

WANTED, by Oboist, A.M.U., engt.; any business; reason at G.O.H., Belfast; 15 years' exp.; refs. LOTT, 38, Shepherd's Bush-road, W.

WANTED, by Flute, Engt. (powerful tone), any business; grand panto; best credentials.—FLAUTIST, 6, South Mansions, Gondar-gardens, N.W. 6.

WANTED, Engt., good Flute and Piccolo; expd. any business. FLAUTIST, 40, West-parade, Lincoln.

WANTED, by first-class, reliable Flautist, Engagement; any bus.; excellent refs. FLAUTO, 9, Aberdyberthe-street, Swansea.

WANTED Known, excellent Flautist at liberty; any bus.; reliable; excellent refs. FLAUTO, 2, Bond-street, Swansea.

WANTED, Flautist, wishes Engagement for a voyage in liner's orchestra. 7, Balfour-road, Birkenhead.

WANTED, Re-engagement, by Organist (Mustel); hotel or kinema; long West End experience; ref. and terms. Apply, T. TYRRELL, 14b, Coldharbour-lane, S.E. 5.

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"FORBIDDEN LOVE."

Play, in Four Scenes, by Dennis Clyde and Annette Howard, Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Nov. 10.

Bruce East ..... Beckett Bould
Mr. Carter ..... Erne Turner
Mr. Rowenwood ..... Harold Ford
Owen Charteris ..... Neville Gordon
Mrs. Charteris ..... Cissie St. Elmo
Mrs. Rowenwood ..... Jenny Stevens
Mrs. Carter ..... Hettie Senior
Lola Rowenwood ..... Gipsy Earle

The plot of this new drama, which was first produced at Wolverhampton on Oct. 27, may be briefly summarised.

On the eve of their engagement the happiness of two lovers, Owen Charteris and Lola Rowenwood, is likely to be shattered, as the mother of the former informs her son that his father is a bigamist. Mr. Charteris, senior, who is presumed to be dead, had prevailed on Owen's mother to marry him, despite his wife being alive, he being legally separated from this lady, to whom he promised half his fortune if she would obtain a divorce. This wish she did not comply with, the inevitable result being that Owen became, by law, an illegitimate child. Owen decides to place himself in Lola's hands, acquainting her with the story of his birth. However, his mother prevails on him not to do so. Unfortunately for the lovers, a hard-hearted society woman, Mrs. Rowenwood, had heard mother and son discussing the affair, and, hating Mrs. Charteris, acquaints Lola with the unpleasant fact. She also demands that Lola should give up her fiancé. This the high-spirited girl refuses to do. Another episode now arises, it being discovered that Mrs. Rowenwood is also a bigamist, therefore Lola, too, is illegitimate. Mrs. Rowenwood at the end confesses that she had obtained a divorce, and thus a happy future is assured for the faithful lovers.

The play is well cast, Mr. Dennis Clyde's company giving a careful interpretation. Miss Gipsy Earle is very engaging and sweet as the high-spirited Lola Rowenwood. Mr. Neville Gordon is also happily cast as her impulsive lover, Owen. Miss Cissie St. Elmo is excellent as Mrs. Charteris, and as the vindictive Mrs. Rowenwood Miss Jenny Stevens well hit off the foibles of the society school. Mr. Erne Turner (Mr. Carter) and Miss Hettie Senior as his better half, in their lively comedy interludes, provided some lively passages that highly amused the audience. Mr. Harold Ford rendered good work as Mr. Rowenwood, and Mr. Beckett Bould gave an interesting study of Bruce East. "Forbidden Love" was produced by Mr. Dennis Clyde.

Miss Cicely Courtneidge, the well-known actress and elder daughter of Mr. Robert Courtneidge, has given birth to a daughter. She is the wife of Mr. Jack Hulbert, the actor, whom she married in 1915.

"THE UNJUST LAW."

Play, by Clifford Rean, Produced at the Theatre Royal, Stratford, on Monday, Nov. 10.

Sub-Lieut. Jack Mallory ..... George Bernard
Lord Richard Welter ..... Victor Rae
General Valentine ..... Harry Emmerson
Stephen Dorset ..... George Wallace
Tom Barratt ..... Billy Black, jun.
Ike Bernstein ..... Wallie Bishop
Molly Carrington ..... Kitty Johnstone
Tressy Valentine ..... Mabel Hall
Enid Vernon ..... Mona Hall

This drama of domestic interest has for the pivot of its plot the difference between the English and the Scotch law of legitimacy. Sub-Lieut. Jack Mallory is believed to be the heir to certain estates, but a rascally lawyer, Stephen Dorset, finds it will better suit his plan to ignore the Scotch law and ensure the weakling, Lord Richard Welter, securing the estates. Incidentally his avowed sweetheart, Enid Vernon, who is really only seeking pecuniary and social advantages by the union, throws him over, whilst Tressy Valentine, who really loves him for himself alone, remains true. In the end all comes right, and Jack comes into his rightful inheritance, and the rascally lawyer makes the mistake of trying to shoot Mallory and kills Enid by mistake, and is left to suffer the penalty of his wrongdoing. The piece is presented with all the attractions of humour and pathos and a strong appeal to domestic sentiment and the public appetite for sensational surprise.

As Sub-Lieut. Jack Mallory, Mr. George Bernard gives a bright, breezy character sketch. Mr. Victor Rae as his cousin, Lord Richard Welter, subtly suggests the weak-minded waster. As the scoundrelly limb of the law, Stephen Dorset, Mr. George Wallace enacts this thankless part with complete success. The scheming and mercenary adventuress, Enid Vernon, has a capital exponent in the comely person of charming Miss Mona Hall. Miss Mabel Hall as Tressy Valentine gives a winsome impersonation of the heroine. Miss Kitty Johnstone is a smart, lively little servant girl, and Tom Barratt has a capital exponent in Mr. Billy Black, jun. Mr Wallie Bishop as Ike Bernstein, the book maker, who is a confederate of the rascally solicitor, is a typical Hebrew usurer. An amusing impersonation of General Valentine is given by Mr. Harry Emmerson, the stage manager.

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LONDON SUBURBAN THEATRES

BRIXTON.

This week Mr. William Maclaren and company are giving "The Sign of the Cross" at the Brixton Theatre, and this highly dramatic play is proving as attractive as ever. Mr. Maclaren plays Marcus Superbus on Wilson Barrett lines, and with his fine figure and rich voice completely dominates the scene. Miss Gladys Morris looks charming as Mercia, and acts with devotional fervour. Mr. Beverley scores as Nero, giving a carefully conceived and well-executed study of that craven tyrant. Mr. Thomas E. Marshall is exceedingly entertaining as that humorous but drunken old scoundrel, Glabrio, a part that will always be associated in old playgoers' memories with the inimitable Ambrose Manning. The part of Berenice is forcibly played by Miss Lily C. Bandman, whilst Philodemus and Dacia are happily portrayed by Mr. Brendan O'Sullivan and Miss Mabelle Firth. Miss Francis Greene gives a moving performance of the young Christian lad who dies so gallantly for the faith. Other parts are adequately filled.

WIMBLEDON THEATRE.

"Dear Brutus," Barrie's weird, whimsical, fantastic play, is on a return visit here this week, and the company presenting it give one and all very clever, if at times different, renderings of the characters as portrayed by the famous author. Of the ladies, Miss Dulcima Glasby acted with pathos as Mrs. Dearth; Miss Sheila Ross, a pretty blonde, was an attractive Mrs. Purdie; while Miss Ruth Oldmeadow, a piquant brunette, was equally so as Johanna Trout. Miss Aubrey Ashton and Mr. Chas. B. Bedells were a delightful Darby and Joan pair as Mr. and Mrs. Coade. Lady Caroline Laney was aristocratic and haughty in the hands of Miss Phyllis Sinclair, while Miss Lorna Richards was most charming as "sweet sixteen" Margaret. Mr. Francis Hope was highly amusing as the eccentric Lob, and Mr. Arthur Stratton an excellent personification of a butler as Matey. Mr. Lionel Gadsden, as Mr. Dearth, played well and aroused sympathy; while Mr. Harry Pegg Carr as the philandering Mr. Purdie was distinctly comical. The play was capitally mounted, and the successful efforts of the actors was warmly applauded.

WINDSOR NEW THEATRE ROYAL.

A visit from Messrs. Murray King and Charles Clark's company with "The Yellow Ticket" is heartily welcomed here this week. Mr. J. J. Bartlett, as Monsieur Zoubatoff, the relentless police official, gives one of the cleverest pieces of character-acting one could wish to see. Mr. Jerrold Robertshaw is conspicuously successful with a brilliant performance of Baron Stepan Andrezeff. The Julian Rolfe of Mr. David G. Noble is another fine piece of work. Mr. Richard Rawson admirably represented Count Nikolia Bostov. Mr. Leslie Mayne is decidedly good as John Seaton. Paul Pavize is well handled by Mr. Raymond Ellis, and excellent support is forthcoming from Messrs. Leslie Bishop and Lewis Wilson and Bogalsky and Pietre respectively. Miss Grace Darby gives a clever and sympathetic portrayal of the much-persecuted and suffering Jewess Marya Varenka, and Margery Seaton has a skilful and effective representative in Miss Grace Illingworth.

"THE FIRES OF YOUTH."

Play, in Four Acts, by Edith Cole, Produced at the Liverpool Shakespeare Theatre, on Monday, Nov. 10.

Antony Strickland ..... Mr. Hamilton Stewart
Dick Templeton ..... Mr. King Fordham
John Mallory ..... Mr. W. T. Elworthy
Kitty Strickland ..... Miss Beth Elliott
Elly Strickland ..... Miss Joan Giddins
Janet Murray ..... Miss Peggy Yeoman
Margaret Rossiter Strickland ..... Miss Edith Cole

(FROM OUR SPECIAL CORRESPONDENT.)

The authoress of this work is a well-known and accomplished actress, being for many years conspicuously connected with "A Royal Divorce," in which wonderfully-successful play she sustained the part of Josephine. Now, as a playwright, Miss Cole has displayed other talents, for within the confines of this play there is not only brilliant and terse dialogue, but a lesson of forgiveness which strikes home with force. It is a work which grows upon an audience, and although the opening may appear tame, in the second act they are gripped by an intensely absorbing story which holds them to the end.

Briefly it is a case of a man and his wife keeping their skeletons in the cupboard. One is the father of an illegitimate son, and the other the mother of an illegitimate daughter. The youthful people falling in love with each other causes trouble. But the authoress very adroitly brings about a satisfactory ending.

There are but seven characters in the cast, and the stage setting is the same throughout. Miss Edith Cole has only a small part, but undertakes it with that skill and finish for which she is noted. Mr. Hamilton Stewart and Miss Beth Elliott, upon whom fall the heaviest part of the work, acquit themselves admirably in the trying parts of the erring husband and wife: there is much vivacity shown by Mr. Fordham and Miss Giddins as the "illegitimates" and every thanks are due to Miss Yeoman and Mr. Elworthy, as the servants, for infusing agreeable comedy into the play. A crowded audience gave the work a splendid reception.

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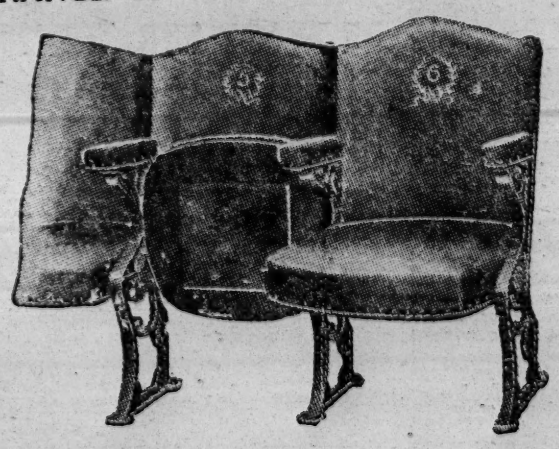

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PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Edwin Greaves; Mus D., Mr. H. Rushworth.—The audience to which "Nobody's Boy" was introduced on Monday night obviously liked it—liked it for the sensation of novelty in construction, and liked it for the blend of happy farce and engaging music which has given what is called musical comedy its vogue. The piece is capitally cast, Misses Edith Drayson and Stephanie Stephens and Messrs. Ireland Cutter and Harry Cole sharing the principal honours. The fun is keyed high, and is admirably sustained; while on the musical side the individual and chorus work were both satisfactory.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. J. Croudace; Mus. D., Mr. Geo. Ridding.—Mr. Fred Clements' pleasant fantasy, "Apple Blossoms," has a springtime jollity that will enhance his popularity with the Bordesley public. Miss Mabel Hind plays the leading girl part with much vivacity and charm, while Messrs. Frank Leigh, Frank Johns, Fred Clifford, and other capable artists make the time fly with melody and mirth.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; Asst. M., Mr. Philip Giles; Mus. D., Mr. Clegg.—An all-variety show, which comprises a succession of turns, all first-rate in their way, keeps Empire patrons merry and bright. David Devant is back here with his dazzling illusionist feats. Harry Ford, the logician, whose paradoxes end in paroxysms, scores with his usual facility. Dan Rolyat is loved by Birmingham as one of her own sons, but his talent needs no sentimental indulgence for old sake's sake. There are other good features in the bill, among them Tillie's Manchester Mites.

GAIETY.—P., Mr. B. Kennedy; A. M., Mrs. W. H. Hebden; Mus. D., Mr. Perks.—One of the most interesting turns this week is that of Val. A. Warner, a local product, who not only laughs at locksmiths, but as a piece de resistance makes a thrilling escape from a submerged submarine.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row; and Bull-street.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The ever-popular "La Poupee" is again here. Mr. Fred G. Lloyd is responsible for the revival of this delightful comic opera, and is happy in his choice of principals.

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. Robert Courtneidge's company is here with "The Man from Toronto," and this pleasant love story is heartily enjoyed.

ALHAMBRA.—M. D., Sir Alfred Butt; G. M., Mr. E. W. Crossley-Taylor; Mus. D., Mr. Howard Croft.—"The Whirl of To-day" continues its successful career here, and proves to be one of the best productions sent to us by the Wylie-Tate firm.

COLISEUM.—P., Moss Empires, Ltd.; R. M., Mr. L. Lewis.—Charles Cochran's production of "The Better 'Ole" is presented by a strong company.

PRINCESS'S.—P., Mr. Rich. Waldon; M., Mr. Hugh Murdoch.—Mr. Chalmers Mackey's season of Irish plays continues its successful course, this week's attraction being "Rollicking Rory," with Mr. Mackey in the title rôle.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—The clever young violinist, Albert Vivian Peake, tops a good bill here with the musical scena, "One Fleeting Hour." George Pickett and company are also successful in a new one-act play, "The Heathen"; quite a unique act is that of Julo and Piero; also worthy of praise are the Meruan Sisters, in a dancing and acrobatic act; Emmelyn Walter in songs at the piano; Griffiths and Carmen in a musical burlesque; and Julien Vedey, a droll comedian.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Captain E. Neptune Blood; M. D., Mr. Henry Farmer.—A well-balanced programme is headed by Nixon Grey, comedian, and Percy Honri, a comedian as well as an artistic concertinist; Jack Thompson, the popular composer, and Annie Walker, soprano, assisted by Joyce Brown, violinist, make a great success in a vocal and instrumental scena; also here are Shawlene, the talented silfleuse; Eileen and Marjorie in a marvellous tumbling act; George Schreek in his speciality, "Without Rhyme or Reason"; and the O'Gorman Brothers, who excel in patter and dance.

METROPOLE.—M. D., Mr. Arthur Jefferson; A. M., Mr. Amand Mascard.—Mr. Harry Foxwell's company is appearing with much acceptance in "The Old Times Back Again."

OLYMPIA.—Will Murray, who tops the bill here, presents a new comedy sketch, entitled "The Ring"; other turns are Taylor and Nicholls, comedians; Alma Le Dare, comedienne; Darkey and Partners, dancers; Harry Arnold, Scotch comedian; Auber, musical expert; Allan Hambourg, the talkative dame; and Gilbert and French, dancers.

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LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Lyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—The always welcome Fred Terry is here this week repeating his admirable performance of Sir Percy Blakeney in "The Scarlet Pimpernel." Miss Julia Neilson is absent on the present occasion, but her place is taken by Miss Violet Farebrother, whose assumption of the part of Lady Blakeney is both artistic and natural. Noteworthy assistance to the principals comes from Messrs. Hugh E. S. Casson (Prince of Wales), Alfred Kendrick (Sir Andrew), Edmund Grogan (Lord Dewhurst), W. H. Rotherham (Chauvelin), Walter McEwen, jun. (Vicomte Tournai), James Carter-Edwards (Bigorard), Miss Nellie Griffiths (Suzanne), and Miss Lizette Carozo (Countess Tournai).

SHAKESPEARE.—L. & M., Mr. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—The production of a new play by Miss Edith Cole is noticed in another column.

PLAYHOUSE.—Liverpool Repertory Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—The last week is announced of "Beauty and the Barge," which, on Saturday next, will have put in 61 performances, a remarkable record. To-morrow Jean Sterling Mackinlay will give a matinée of "Old Songs and Ballads."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners; Mus. D., Mr. A. Workman.—A particularly strong bill is being offered here this week, with the result that business is great. Marie Lloyd is foremost, and on Monday delighted her many admirers with new songs; whil George French also came in for much recognition. Bruce Green, with his own particular style of humour, kept the audience in the best of spirits; Mayne and Sheridan showed talent as comedians; and Franco Piper, with his banjo sprining, earned great applause. Contributions also came from the Girton College Cycling Girls and Ernie and Chester, in songs and comedy.

OLYMPIA.—P., Moss Empires, Ltd.; R. M., Mr. A. O. Walker; Mus. D., Mr. Herbert Moore.—Heading the bill here is the favourite Ella Retford, who gets the house completely under her control and arouses enthusiasm with her taking songs. Mr. Jack Goodson presents the Elgar-Hudson Quintet, whose artistic efforts earn cordial applause; and other capital turns come from Jack Lane, Wal Langtry, Horace Jones, Harry Shirley, and Fennel and Roberts.

HIPPODROME.—M. D., Sir Walter de Frece; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Miss Phyllis Neilson-Terry received a very hearty welcome on Monday evening when she delighted her audiences with songs and recitations, given in her well-known artistic style; Will Evans, along with Edmund Edmunds and Nora Emerald, caused continuous laughter by reason of the funny incidents in "The Lost Umbrella"; Lowenwirth and Cohan, the Hebrew comedians, proved as amusing as ever; and also in the list were Hilda Glyder, an entertaining comedienne; Mennetti and Sidelli, comedy acrobats; Ted Waite, comedian; Alexia and Morlay, with dancing scena, "The Dress Rehearsal"; and Renee de Ranga, poseuse.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred. Coles; Mus. D., Mr. George Dibbert.—Heading the bill are Stan Kavanagh and company, comedy jugglers; and Leslie Strange, in comedy character studies; while at the bottom is George Hvam, with some good songs. The programme also contains the names of Charles Ancester, the inebriated juggler; the Morris Trio, in character, comedy, and harmony; Chas. E. Sherwin, baritone and reconteur; Wynne and Webster, entertainers; and the Bell Boys and Ringham.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—Daisy Wood tops the bill and delights everybody with her songs and dances; the Quaint Q's maintain their high reputation as a comedy quartette; and Leslie Barker does credit to himself with coon songs and dances. Other turns are given by Wallace Selkirk's juvenile spectacle "Clans of Bonnie Scotland," which is much appreciated; Charles Grantley, comedian; King and Allen, with clever comedy act; the Gerbold Trio of comedy acrobats and tumblers; and Yost, an able modeller in coloured clay.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—On an attractive programme are Vivian Foster, comedian; Les Gravettas, transformists; Flora and Bilton, in comedy; Russell and Darbin, whirlwind dancers; Ninette, poseuse, in famous pictures; Mamie Holland, male impersonator; Bert Dale, at the piano; the Candy Four, with instrumental act; and Malt and Bray, eccentric comedians.

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NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. Harry Evans; Mus. D., Mr. John Armstrong.—Great interest was evoked on Monday by the presentation of the comic opera, "The Maid of the East," and a full audience gave unqualified praise and unstinted applause. Miss Sylva Dancourt sang and acted with charm and vivacity as Ayesha, Miss Nelly Carlyle (Violet) and Miss Winifred Hare (Ranee) were delightful vocalists, and exponents of their rôles. A fine baritone was heard in Mr. Colin Coop, and the sonorous voice of Mr. Frank A. Wood gave full effect to the music allotted to Ramjugga. The humorous element was capitally piloted by Mr. Sinclair Cotter as Private Bass, and valuable aid came from Miss Marie McAulay, Mr. J. T. Macmillan, and Mr. F. S. Jasper. The special dances of Miss Rosera Skelton were gracefully given.

GRAND.—P., Nottingham Grand Theatre and Estates, Ltd.; R. M., Mr. Frederick Monckton; Mus. D., Mr. G. Robinson.—Mr. W. W. Kelly's company are here with "A Royal Divorce." Mr. Horace Wentworth submits a careful representation of Napoleon, and Miss Agnes Verity sympathetically portrays the sufferings of the Empress Josephine. They are well supported by Mr. Fred Silver, Mr. Archie Helsby, Miss Evaline Kington, Miss Ruth Bayart, and Miss Shuri Lee.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wareham.—Harry Day's latest production, "Stunts," had a welcome reception on Monday. The company includes Kitty Colyer, bright, attractive, and chic as ever; Jimmy Leslie, a comedian full of resource, Harry Gould, John Rorke, and Sidney Bray, Horace Percival, and Florence Williams.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—Miss Vesta Tilley makes her farewell appearance in Nottingham this week, and had an enthusiastic reception on Monday, to which she responded with all her old grace and charm. Also on the bill are The Randles, George Dundas, Suther, Reg. Bolton, Le Roy and Mager, and The Sunspots.

Boots, The Chemists, 22, Goose-gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, St. Ann's Well-road; High-street and Pelham-street, Exchange-walk; 21, London-road; 181, Mansfield-road; 10, Listergate; 1, Angel-road, Market-place; 1, Mansfield-road (corner Shakespeare street); 269, St. Ann's Well-road (Carrington-street Bridge; 66, Wilford-road

(Continued on Page 22).

PRODUCTIONS OF THE MONTH.

OCTOBER.

"Apple Blossoms," musical burlesque, in five scenes, by Frank Leigh, music by Dudley Powell; T. R., Worcester, Oct. 20.

"Daddalums," drama, by Louis K. Anspacher; Wimbledon (first in London district), Oct. 13.

"Enter Thompson," play, in three acts, by Frank Stayton; Theatre Royal, Portsmouth, Oct. 6.

"Forbidden Love," drama, in four scenes by Dennis Clyde and Annette Howard; Royal, Wolverhampton, Oct. 27.

"Full Steam Ahead," revue, in five scenes, by Flo Stanley; Imperial, Canning Town, Oct. 20.

"Funbeams," revue, by Marriott Edgar; lyrics by West Surrey music by Ma-Darewski; Finsbury Park Empire, Oct 13.

"Girl in the Web, A," play, by Charles Darrell; T. R., Stratford, Oct. 20.

"Great Aunt Elizabeth," one-act piece, by Michael Orme; Hippodrome, Nottingham, Oct. 27.

"Her Life of Pleasure," drama, by Mrs. F. G. Kimberley; Elephant and Castle, Oct. 13.

"Kiss Call, The," musical play, in two acts and four scenes, by Fred Thompson (founded on "Le Coup de Téléphone," by Paul Gavault and Georges Berr) lyrics by Adrian Ross, Percy Greenbank, and Clifford Grey; music by Ivan Caryll; Gaiety, Oct. 8.

"Light o' Love, A," play, in ten scenes by Arthur B. Bell; Alexander, Hull, Oct. 13.

"Little Women," four-act play, from Louisa M. Alcott's story, dramatised by Marian de Forest; New Queen's, Manchester (first in England), Oct. 10.

"Maggie," musical play in three acts, by Fred Thompson and H. F. Maltby; French version by Etienne Ray and Bonsonet, from the book of Fred Thompson; lyrics by Adrian Ross, music by Marcel Lattes; Oxford T., Nov. 22.

"Man With the Silver Badge," drama, by C. Watson Mill; Elephant and Castle, Oct. 6.

"Meadow Sweet," rural Irish comedy, in one act, by Seamas O'Kelly; Abbey, Dublin, Oct. 7.

"Modern Muddle, A," comedy trifle, in one scene, by Arthur Wilmer; Granville, Oct. 6.

"Napoleon," play, in four acts, by Herbert Trench; Queen's Theatre (Stage Society), Oct. 19.

"Net, The," play, in three acts, by Marie Ambient; Scala, Oct. 17.

"No Place Like Home," play, in eight scenes, by Royce Carleton; Elephant and Castle, Oct. 27.

"Ordeal, The," play, by K. N. Das Gupta and K. C. Chunder, based on a legend from the Puranas; Prince of Wales's (matinée on behalf of the Indian Art and Dramatic Society), Oct. 16.

"Puggles," comedy, in three acts, by J. Patrick Wilson; Palace, Clacton-on-Sea, Oct. 6.

"Punctual Sex, The," comedy sketch, by W. J. McQueen Pope; Hippodrome, Manchester, Oct. 27.

"Queer Ones," rural domestic comedy, in one act, by Con O'Leary; Abbey, Dublin, Oct. 14.

"Summertime," light comedy, in three acts, by Louis N. Parker; Royalty, Oct 30.

"That Little Old Mother of Mine," drama in eight scenes by Mrs. F. G. Kimberley; Junction, Manchester, Oct. 20.

"Tiger Rose," American romantic play, by Willard Mack; Royal, Bournemouth, Oct. 6; Savoy, Oct. 16.

REVIVALS.

"Iolanthe," Gilbert and Sullivan's opera; Prince's, Oct. 20.

"Laughing Eyes," topical revue, book by Lauri Wylie and Ernest C. Rolls; lyrics by J. P. Harrington, music by Herman Darewski; Strand, Oct. 14.

"Lilac Domino, The," operetta in three acts, book by Harry B. Smith, music by Chas. Cuvillier, additional dialogue and lyrics rewritten by S. J. Adair Fitzgerald; Palace Theatre, Oct. 23.

"Merchant of Venice, The," revival of Shakespeare's comedy; Court, Oct. 9.

During the summer months there was presented in the principal cities of England a Pageant, the total proceeds being devoted to the Blinded Soldiers' and Sailors' After-Care Fund of St. Dunstan's. Sir Arthur Pearson has now arranged with Mr. Leclyn Hart to produce the Pageant in the principal theatres, commencing from February next.

A JAPANESE PLAY.

The interpreter arranged to meet me at the local theatre.

We entered, and, taking off our shoes, thirty sen (7½d.), was paid. The attendants directed us upstairs to the gallery, and a girl brought us a small flat cushion to sit on, and a hibachi to warm our hands this cost us another 3d. We were the only occupants of the gallery, and three people squatted on the floor of the hall. It was just past seven o'clock, and the play had been in progress about an hour.

The plot was interesting, and the acting good, but without the interpreter most of it would have been lost to me.

Briefly, it was thus:—A farmer's son the lowest caste, had been take from Kamakura to Tokio by a doctor of laws, the highest civil caste, to be trained in the law. In his spare time, the young man though engaged to Miss Wisteria, in Kamakura, had courted the doctor's daughter, Miss Light, with such effect that she informed him that it would be public knowledge in about half a year.

A rival student, and his villainous low comedy friend, overheard them chatting in Shibya Park, Tokio, and wrote an article about it in the newspaper. This they brought to the doctor's house. The doctor's maidservant wonders what all the fuss is about; similar things have happened to her, and yet nobody honoured her by putting it in the papers.

The villains' plot is that by exposing the lovers, they think the young man will be expelled, and ruined, and the girl will be sent to a country villa where the rival will be able to "possess her." But the doctor fires them both out, and treats the unfortunate lovers very kindly, offering to adopt the boy, and so make their marriage possible. After a lot of persuasion the youth consents to allow this overwhelming honour to be paid him, and the girl, Miss Light (a hideous old hag, who chewed a crimson handkerchief all the evening), is delighted too.

Then comes the old farmer to see his son, and take him back to marry Wisteria.

Here's a pretty kettle of fish!

State of affairs explained to farmer, who refuses to allow his despicable son to be so greatly honoured, and, tearing the lovers apart, drags the reluctant youth back to Kamakura.

At Kamakura, we see Wisteria, who straightway becomes the heroine. Then comes a splendid scene in which the girl tries to re-awaken the dead affection of the youth, and ends in her rushing from the room. Then Miss Light turns up, having followed her lover and Wisteria, and catches them.

Here the acting was fine, although they overstepped the line that divides tragedy from farce in a way foreign to Western ideas. Light goes out to drown herself and the youth follows. At the seashore she fills her kimono sleeves with pebbles and is just stopped by hearing voices. She hides while the two villains have a comic scene, and they see the hero approaching. He is surprised to see them, and kneels placidly at their feet while they knock him senseless.

Light finds him, revives him, and finally persuades him to die with her. In the nick of time Wisteria comes in and stops them. At last she arranges that, as the youth will not forsake her old father, the Doctor of Laws shall take herself in return. The suggestion is followed. The young couple are next seen going to the shrine to offer up thanks for their baby, and the now wealthy Wisteria meets them, seizes the child, and goes mad.

The last scene is devoted to her slow death, surrounded by all her friends. Weeping began at 8.15, and the greater part of the characters sobbed and snuffled and sniffed and hawked like sink-pipes until 11.35, when the curtain was pulled across the stage on the death of the black grey faced Wisteria.

The acting of the women was marvellous, and that of the men excellent.

Then judge of our surprise to find the curtain being pulled back again and to discover that they were all men, and not women at all! It was all the more wonderful.

One hears there is a law to the effect that it is contrary to the morals of Japan for a mixed company to go on tour.

Next night I went again. This time the play was about a Geisha's unhappy love affair, and was really a little beyond my limit.

The fact that young children were amongst the audience and hearing the whole story—nothing very extraordinary, it's true, but still broad enough—shows that the morals need more care than merely preventing actors and actresses touring in the same company.

Some Geishas in the gallery snuffled and snorted in sympathy. One of them bought oranges which she handed round to us. I bought some biscuits, queer, tasteless sweetened rice-paste things, a big plateful for 10 sen (2½d.), which I handed round too.

After the hero had butchered the Geisha (off L.) we were invited to go "behind" and were welcomed heartily. The "boys" are just the same genial hearts one meets at home. Several knew bits of English; one had played Iago in Japanese.

They use water paints and work with flat brushes. Looking-glass and tiny oil lamps were on a bench a foot high. The men squat.

We all sat in the dressing-room, crouched round a big hibachi (a small heating stove of charcoal) talking and smoking. They wanted to borrow the books of the two parts I was studying, for translation, but unfortunately, as I was not yet sure of my words, I could not let them have them.

After chattering through the interpreter and in scraps for a while I recited. The "boys" were delighted, and one or two understood most of it. Then two of us did a short scene from the farce we are studying at which they laughed heartily.

The leading "lady" is the manager of the troupe, and is extremely clever. They are all young men. Probably they are of as little importance in the Japanese acting world as a party of strolling players in a booth or a village hall at home, but they are all good, and only failed to move one to tears by overstepping that narrow line that divides the sublime from the ridiculous.

FRED GROVE, JUN.

TRADITIONS OF ACTING.

BY FREDERICK HARKER.

The stage firmament was at one time overcrowded with the fixed stars of tradition. Custom, "the universal sovereign," had assigned them their rank, and his rule being despotic, there they remained for generations; but even as the fixed stars of the heavens diffuse unequal light on the earth below, so their power of giving enlightenment and guidance to the workers of that smaller world contained within the four walls of a theatre, was very diverse.

The term tradition, in stage parlance, has not the significance it had but a few decades ago, when the legitimate dramas were in more frequent representation. The standard plays then demanded a standard treatment. When the bill was so constantly changed, often even nightly, there was only time in the few rehearsals (and in the case of nightly changes only one), for the stage-manager to satisfy himself that there was a general perfectness of words and the "business" standardised by tradition.

In this he was greatly aided by the actors, who in those days "graduated" in their profession, and had seen the important parts played many times before they themselves assumed them, and consequently at their first rehearsals of a standard part were quite familiar with the traditional "business."

Even when a star appeared in a stock company, either alone, or accompanied by one or two actors, this standard treatment was to a certain extent maintained. Any new "business" the star might introduce would only affect the scenes in which he was concerned, and the other scenes would sometimes be passed over, or walked through in a most perfunctory manner, "just for the words and positions," as some stage managers would say. Referring to the rehearsals of Othello at the Lyceum Theatre, Miss Ellen Terry, in "The Story of My Life," writes: "Accustomed to playing Othello with stock companies he (Booth), had few suggestions to make about the stage-management. The part was to him more or less of a monologue."

At Drury Lane Theatre, during the "disastrous days" preceding Edmund Kean's "arrival," the rehearsals of a revival were most slip-shod and cursory. During the first rehearsal of "The Merchant of Venice," in some of his scenes Kean only met the prompter, Thomas Dibdin, many of the company having sent excuses, and when present on the following days walked through their scenes in the most careless and indifferent manner. And the consternation with which George Raymond, the stage-manager, beheld Kean introduce some unconventional business. "That will never do!" he exclaimed, "It is an innovation, sir, and totally different from any thing that has been done on these boards!" He even hinted that the audience would resent it, but Kean calmly insisted, adding, "perhaps I may be wrong, but, if so, the public will set me right." And the public soon decided in his favour. At his memorable first appearance as Shylock, when, as Douglas Jerrold said, he impressed his audience "like a chapter of Genesis," he was received with enthusiasm. It was, as Hazlitt wrote, "the first gleam of genius breaking athwart the gloom of the stage." If his innovations were regarded with contempt by his stage-manager and fellow actors, the audiences welcomed his originality and his human nature, which quickly made them akin. He founded a new school—the school of nature and intensity—which was soon to overthrow the majestic, measured, and unnatural Kemble school.

It was only men of such exceptional genius who could single-handed, break any of the unwritten laws of tradition and they did not destroy, but only amended those laws.

When, in the course of time, the stock seasons gave place to long runs and the touring system, and the time that could be devoted to rehearsals rendered the standard treatment unnecessary, the old school still attempted to administer those laws to the very letter. And many were the wordy faction fights with the new school. "I had one battle with Mrs. Stirling over 'tradition,'" says Miss Terry, to quote again from her book "The Story of My Life." It was over a scene between Juliet and the Nurse, and it was with great difficulty Mrs. Stirling could be coaxed to yield.

In all their disputes, the one school, crying with Shakespeare, "Will you mock at an ancient tradition?" declared that in that word was comprised "the wisdom of our ancestors," inferring that our forefathers possessed a monopoly of wisdom; the other, using for a war-cry the query of Confucius, "Why stand in awe of the ancients?" asserted that all traditions should be relegated to Museums of Antiquities, thereby claiming that monopoly for themselves.

Each school protested too much. Now there is a simple axiom of Noah Webster's, "traditions may be good or bad," which was usually ignored by the uncompromising upholders of tradition. A tradition, to their limited view, could not be bad. To every argument they replied in Crabbe's words, "It must be right; I've done it from my youth." And some even went further and resented the introduction of any new business, reading, or conception, exclaiming with scorn (as Raymond did to Edmund Kean), "Behold, what innovation it makes here!" adopting Horace Smith's whimsical definition of that word: "the unanswerable objection urged against all improvement." How illogical they were! They could not, or would not, perceive that many of the old traditions they venerated were once innovations. "A froward retention of custom is as turbulent a thing as an innovation; and they that reverence too much old times are but a scorn to the new" (*Bacon*).

Man is "an imitative creature," (*Schiller*), with a natural tendency to mimicry, and he who first developed this inherent propensity, by his gestures alone, was the first actor. All acting is more or less imitative, and the new were, at least, ill-advised to apply the word "imitation" as a term of reproach to the old school.

In an article on "Edmund Kean," Edwin Booth argues that as the painter and the sculptor are not censured for their studies of the old masters, but praised for their copies, why should not actors have their models too, and mould their work on the best traditions of former great actors. "Their great Mother Nature," he concludes, "who reiterates her teachings and preserves her monotone in motion, form, and sound, taught them. There must be some similitudes in all things that are true."

The evolution of a stage tradition is easily traced, the variations seldom obscuring its origin.

"Genius," according to Wordsworth, "is the introduction of a new element into the intellectual universe." When the new element was personified by an actor, the ideas with which he illuminated his work were often so original and judicious, that many of them were endorsed by the genius of succeeding actors, and having thus stood the test of time, became good and lasting traditions. But even genius occasionally nods, and the introduced ideas were not always too relevant or appropriate, but were discreetly modified by his disciples, and thus retained a position they might otherwise have lost. And they became traditions. Often the ideas were only suited to the time of their inception, and like meteors, would in due course have committed suicide in the mimic atmosphere, but that the personal magnetism of their author gave them further life, which his followers nourished with such zeal that ere long the "tyrant custom" overruled the suggestions of reason, and they also became traditions.

THE OLD VIC.

"HENRY THE FIFTH."

The Shakespearean production at the Old Vic. during the week is "Henry the Fifth," which was revived on Monday evening. Of all the Bard's historical works none contains such noble sentiments, such inspiring thoughts—in short, such a wealth of true manly patriotism as this, and Shakespeare was above all things a patriot. The revival was well up to the Old Vic. standard. Mr. Charles Warburton was in every way—physique, voice and temperament ideally suited to the part of the King. He brought out forcibly the dignified sincerity of the monarch without losing sight of the human side of the man. His powerful voice and unforced acting were alike delightful. Mr. Russell Thorndike played the flamboyant, swashbuckling Pistol in his customary finished style, and as the doddering King of France Mr. E. H. Patterson gave a clever study of the hardened old roué well on in his second childhood. Mr. Andrew Hardingham's Dauphin suffered a little by an uncertainty with some of his lines, but otherwise it was an admirable performance. Miss Catherine Willard proclaimed the lines of Chorus with point and a perfect elocution, whilst the Nym of Mr. Jack Livesey and the blustering Bardolph of Mr. Ernest Meads could not be bettered.

Change in the Comedy Cast.

Playgoers will regret to learn that Mr. Charles Glenny's recent breakdown proved more serious than anticipated, and he has been ordered a long rest. Mr. Andre Charlot, however, has fortunately secured Mr. Edmund Gwenn for the part, and he will make his first appearance on the legitimate stage since leaving the Army. Mr. Gwenn joined up as a private early in the war, and had attained his captaincy when demobilised.

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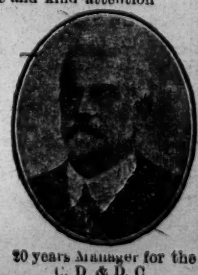

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THE PLAY IN PARIS.

Dangerous Means—Veber's Theatre Libre and Ibsen—Tragic and Topical Play—Revival at the Renaissance.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Nov. 9.—The Theatre des Arts opened last night (Saturday), under the direction of R. Darzens, with "Le Moyen Dangereux," by Marcel Giraste. The piece is strange. Suzanne adores her widowed father, and tries to prevent him falling victim to the snares of Mme. Claude, a coquette. She only knows of one way, the dangerous means, which consists of throwing the intriguing woman into the arms of her own fiancé, so that her father will confess Mme. Claude is not worthy to bear his name. Suzanne runs the risk of losing her fiancé, who becomes the lover of Claude, and it is only by great will-power he is able to abandon her and marry Suzanne, whose father espouses a young widow, while Claude is legally united to a sculptor.

With this improbable story, the author has managed to spin out four acts, but it remains to be seen whether the paying public will sit them through. The situations are more exceptional than pathetic, the characters being quite out of the ordinary run of mankind.

Mlle. Nadia Charlant, pretty and charming, interpreted naturally the rôle of Mme. Claude, a wide-awake woman who sees through the scheme of the daughter and pretends to be a dupe, in order to get one back on Suzanne. The part of this simple Suzanne is held by Mlle. Coulomb, who scarcely succeeded in earning the desired sympathy. The rôle of the father, saved in spite of himself, is well played by Leitner a rebel of the Comédie Française, who seems a bit small on the stage of the Theatre des Arts, and not quite at ease in modern comedy. Leon Cosset holds the difficult part of the fiancé, an inconsistent, uninteresting kind of fellow.

An Amusement Tax Play.

The new Theatre Libre, founded recently by Pierre Veber, offered its fourth programme at a special matinée on Thursday at the Theatre Antoine. It was composed of two works "Aux Oubliettes," in two acts, by M. Violette, and "La Maison Enargnée," in three acts, by J. Jacques Bernard, son of the author of "The Little Café" and "L'Artilleur Ardent."

"Aux Oubliettes" is a piece criticising the bye-law of the French Assistance Publique (which collects 10 per cent. tax at all places of amusement for its upkeep) whereby an abandoned child taken under the control of this organisation henceforth belongs to the administration. The first act, which portrays the difficulties that parents experience when they try to claim their offspring that the law has precipitated into what is called the secret cells is quite touching. In the second act which is full of emotion, sincere and human, a repentant mother is shown wrestling with the law to recover her child. In a nutshell the effort is really an unwarranted attack on the local State foundling homes. As a matter of fact inmates are returned to their parents under certain conditions, and the authorities are justified in protecting the future of a child thus raised against an occasional unworthy parent. It is a case of the majority having to suffer for the sins of the few.

There are qualities in the piece, so far as dialogue and composition are concerned, but unfortunately it appeared to have been hastily mounted, and the artists who interpreted it did so under irksome conditions. All the attention of the management appeared to have been devoted to the play by young Bernard, who has undoubtedly inherited certain qualities of observation from his father, and brought them to the dominion of tragedy.

In the Invaded Regions.

"La Maison Epargnée" ("The Undestroyed Home") tells a gloomy and pathetic story. The scene is laid in a village recently occupied by the enemy, who, driven out after the historical retreat of the Marne, burns the cottages before evacuation. A single house is left intact, that of Fabien Costile, who with his wife and daughter have devoted all their time in aiding his unhappy and ruined fellow-citizens. The house has been spared because the Costiles lodged a German officer who happened to be more human than the majority, and it was at his orders that the cottage was not destroyed. When the French regained possession of the village, and found only Costile's homestead habitable, they suspected him of having been a traitor. Even those who had remained in the village during the German occupation, and could bear witness to the contrary, even those Costile had nobly assisted during that terrible period, but whose homes he had not been able to save, felt the pangs of jealousy and joined in the general condemnation. The Mayor, who had run away, and returns to take up office when the danger is past, is most envious. Thus Costile becomes hated, and finishes by asking himself if he has really done his duty as a patriotic Frenchman. In despair he burns down his home, and is ruined like the others.

It is not a great play, but it reminds us a little of Ibsen's "Enemy of the People," and is dramatically told. Jean Bernard is a chip of the old block, though of a different grain, judging by his initial production. His work is solid, the characters well defined, the style neat, and the dialogue clear. Chambreuil was excellent in the rôle of Costile, while Fiot as a village schoolmaster furnished a remarkable impersonation of that important functionary.

"La Passerelle."

Mme. Cora Laparcerie revived at the Renaissance the same evening the three-act comedy, "La Passerelle," by Mme. Fred Gressac and Francis de Croisset, which was produced at the Vaudeville in 1902 by Mme. Rejane. "La Passerelle" ("The Gangway") deals with a repealed law, by which a divorced woman cannot marry the co-respondent. Mme. Helene Dumoulin is anxious to marry her lover Baron Degardennes, after being divorced and in order to hoodwink society she prevails on him to espouse a provincial girl Jacqueline, on condition that the union shall not be consummated. Thus, having allayed suspicion, the two lovers go off on a "honeymoon" trip" while the young wife lives alone in the mansion of her husband. When the Baron returns he finds Jacqueline transformed. Instead of a simple country lass, he discovers an elegant, pretty woman, full of domestic charm. The husband naturally falls violently in love with his wife, and the simulated wedding, though legal, becomes a true one.

Cora Laparcerie as Jacqueline has undertaken a difficult task in assuming a rôle created by Rejane. She acts characteristically in the first act, and displays tact in the others. Above all, she can be congratulated as manageress, for the comedy is mounted with care and good taste. Marcelle Prince is appropriately impetuous as the nervous, ranting mistress Helene, of whom the Baron is only too anxious to rid himself when he discovers the charm of his legal wife. M. Collin is a typical Baron, and acts sincerely.

THE DRAMA IN AMERICA.

The New Capitol Theatre—Sothern and Marlowe in Shakespeare—"On the Hiring Line"—The Society of American Singers—Ibsen's Last Play.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 1.—The new Capitol Theatre, advertised as the largest theatre in the world, has 5,300 seats, and every one of them was occupied on the opening night, Oct. 26. The balcony of the Capitol accommodates almost as many patrons as the orchestra floor, which seats about 2,750. "Fancy prices" were offered for seats on the opening night, and if the theatre had been twice as large as it is it would have been filled. Broadway is insatiable. Music, motion pictures, and Ned Wayburn's "Demi-Tasse Revue" make up the programme, Arthur Pryor's band of seventy pieces taking the place of the usual orchestra. In addition, there is an immense pipe organ. The entrance lobby on Broadway has marble walls in soft tones, and this leads into a foyer in which there is a marble staircase. Among the lighting arrangements in the foyer and theatre proper are some of the large crystal chandeliers that used to be a feature of Sherry's restaurant, and formed a valuable collection which was acquired by the management of the Capitol. Edward Bowes is managing director of the Capitol, and one of the owners.

Sothern-Marlowe's Shakespeare.

E. H. Sothern and Julia Marlowe are appearing in "The Taming of the Shrew," this being the third play of their season in Shakespeare at the Shubert Theatre. As acted by the popular players the comedy becomes a farce in the fullest sense of the word, and that the audience finds the performance most diverting is proved by frequent and hearty laughter. Perhaps the best scene, in setting, colour and action, is the one where Grumio prepares Petruchio's servants for the home-coming of their master and his untamed bride. Mr. Sothern's Petruchio and Miss Marlowe's Katharina are two of the most delightful impersonations in their répertoire. Grumio is one of the best of Roland Brickstone's rôles, and the support throughout is excellent.

A "Problem" Play.

"On the Hiring Line," produced on Oct. 20 at the Criterion, is a satirical comedy dealing with the servant problem. Written by Harvey O'Higgins and Harriet Ford, it is original and entertaining. Sherman Fessenden, a successful business man, has married an actress who is bored to death because they live in the country. Servants come and go, until Fessenden informs his wife that he will attend to the matter of engaging them—and keeping them. Mrs. Fessenden is inwardly amused, for she sees difficulties in store for her self-satisfied lord and master. He has heard that detectives engaged to watch erring wives often pose as housewreckers, and have to be expert cooks and butlers. So he hires two "sleuths" of this sort from a detective agency. Ostensibly they are engaged for the purpose of unravelling the mystery of certain amatory epistles. The detectives assume that there is something amiss in the house, and poke and pry until they think they have found it. In doing this they enmesh the husband and wife, their daughter and a masquerading chauffeur, together with a neighbouring family, in a web of compromising difficulties, which furnish food for laughter.

Opera in English.

The Society of American Singers have resumed their performances of opera in English at the Park Theatre, which proved so successful last season. Last week was devoted to a revival of "Boccaccio," a comic opera that had not been presented in this city for many a year. The title-rôle was splendidly sung by Cora Tracy, now in her second season with the Society. "H.M.S. Pinafore," preceded by Pergolesi's charming little opera comique, "Maid Mistress," is the bill for this week. In this Lucy Gates is captivating as the shy chambermaid.

English Players in Ibsen.

Leigh Lovel and Octavia Kenmore presented Ibsen's last play, "When We Dead Awaken," at the Neighbourhood Playhouse last Saturday, this being the first performance of the play in America. Mr. Lovel appeared as the sculptor, Arnold Rubek, and Miss Kenmore was seen in the rôle of Ibsen's peculiar heroine, Irene. The performance proved particularly interesting to dramatic students, of whom there were many in the house, and the audience was most appreciative, Mr. Lovel and Miss Kenmore being recalled many times at the close of each act.

SHAKESPEARE MEMORIAL THEATRE.

PRODUCTION OF THE BALANCE-SHEET

A good deal of information was elicited regarding the proposed Shakespeare Memorial National Theatre at a meeting of the general committee, held at King's College on Wednesday afternoon. Lord Lytton presided at the meeting, which was the first that has been called since 1916, and among those present were Sir Carl and Lady Meyer, Mr. Arthur Bourchier, Mr. Bernard Shaw, the Rev. S. Headlam, Mr. William Poel, Mr. William Archer, Mr. S. R. Littlewood, Mr. W. L. Courtney, the Bishop of Bristol, Professor Boas, and Sir Israel Gollancz, the secretary.

The Present Position.

The chairman traced the history of the movement for the establishment of a National Repertory Theatre in London from its start in 1908. Five years later, in October, 1913, a site was secured on the Bedford estate, in Gower-street, but active preparations for a big campaign to raise funds in the following year were interrupted by the war. In 1916 it was decided to offer the site to the Y.M.C.A. for the erection thereon of a Shakespeare Hut, where a series of interesting Shakespearean performances were given to the troops. They had come through the war with their capital intact, and the balance-sheets were available for examination. Recently they conceived the idea of building up a company of players and a summer festival was arranged at Stratford-on-Avon with the co-operation of the committee there. They felt justified in guaranteeing £3,000 towards the expenses of the company. The experiment was a great success, but it was an essential part of the idea that the festival should be followed later in the year by a tour throughout the country. They hoped that the company would become the first personnel of the National Repertory Theatre. It would be very desirable for the company to have its headquarters at a theatre in London, but they had not felt justified in spending their funds in the somewhat speculative venture of hiring a London theatre. They hoped, however, to carry out provincial tours. It was intended to arrange a season at the beginning of next year in Manchester, a festival at Stratford in April, and a tour during the summer. To this purpose they proposed to devote an income of £3,000, which they would receive from their decision to lease the Gower-street site to the Y.M.C.A. for a further period of three years at a rent of £3,000 a year. They were as determined as ever ultimately to realise their object of erecting a theatre in London, which should be an adequate memorial to Shakespeare, and in which a national repertory company could be housed as soon as they could get sufficient funds from the public for this purpose. The problem before them was how to get the money required. There were two alternatives: one was to spend their income in organising a money-raising propaganda, and the other was to spend it in training and touring a good dramatic company which could be used for the purposes of propaganda. The Executive Committee were inclined to favour the second of these two alternatives, and having first formed a company to consider the question of establishing a permanent home for the company in London.

Mr. S. R. Littlewood said he was convinced from practical experience that it was utterly hopeless to go to the public for more money for the Memorial Theatre. They would be told that they had been trying to get it for thirteen years, and had made a hopeless failure of it. For Heaven's sake let them keep to the one little vital work they had done. The company started at Stratford was exactly the right thing, and he hoped that idea would be developed.

Mr. William Poel: Are the expenses of the Stratford festival known?

The chairman said that, so far as he knew, it would absorb the whole of the £3,000 which had been guaranteed. The money was really lost before the curtain went up, as the Stratford theatre could not hold enough people to pay off the preliminary expenses. The Stratford committee had not put down any money, but had lent its scenery and costumes.

Mr. Bourchier remarked that the company were lent the scenery, properties, and dresses, but these had to be considerably altered, and could be used if another start were made.

Mr. Bernard Shaw said that the Stratford people had got very much the better of the bargain, but it was intended that this should be the case.

Policy of Propaganda.

Bishop Browne moved a resolution, seconded by Mr. Littlewood, authorising the Executive Committee to continue their policy of propaganda by means of a company to act the plays of Shakespeare, and this was carried unanimously, after an amendment, moved by Mr. Poel, that the meeting be adjourned for a month, had been rejected. Mr. Poel urged that the question was a very large one, which ought not to be hustled through.

The chairman announced that he had to leave, as he had an engagement at the House of Lords, which he must keep. Mr. W. L. Courtney then took the chair for the remainder of the meeting.

The Rev. S. Headlam said that some of them did not wish to be responsible for performances of "Romeo and Juliet" in which the curtain went up and down on twenty-two occasions during the afternoon The result was absolutely disastrous to the company.

Mr. William Archer strongly deprecated any further delay. The reason they were not running the company now was that there had been such a lot of delay that they lost the opportunity of booking dates for the autumn season. They had received an offer to produce "The Merry Wives of Windsor" at Miss Horniman's theatre in Manchester. After that they proposed to arrange for a tour with a repertory of plays, and if the matter was delayed for a month there would be no possibility of carrying out the proposal. He believed that the feeling of the meeting was in favour of propaganda by performances. If they adjourned for a month he doubted whether there would be any larger attendance than there was that afternoon. As to the proposal to abolish scenery in the Shakespearean productions, he did not think that came within the scope of practical politics, but if a National Memorial Theatre were erected a stage on the Elizabethan theatre model might be provided.

In the course of the discussion which followed Mr. Poel made a strong protest against the frequent changes of scenery at the Stratford theatre while Romeo and Juliet were dying.

Mr. Bernard Shaw said that the wise thing to do was to establish a company and get a theatre for it afterwards. They must not attempt to impose conditions on the manager, who must have a free hand.

The Rev. S. Headlam declared that Mr. Bridges Adams had not been given a free hand.

Mr. Bourchier said that Mr. Adams had been given perfect freedom except as regards the actual text.

Bishop Browne said it was the intention of the Y.M.C.A. to use the Shakespeare Hut as a hostel for students. He proposed a resolution to the effect that the arrangement for the use of the site by the Y.M.C.A. for one year, with option of two more years, be approved.

Mr. Poel: In other words, we are to be without a national theatre for another three years.

The resolution was then put and carried.

The Balance-Sheet.

A discussion took place on the question whether the balance-sheet should be published. Sir Carl Meyer remarking that he thought it would be a great mistake for the balance-sheet to be circulated among the 300 members of the committee. That would be practically making it public.

Mr. Bernard Shaw thought it must be regarded as a public matter, as they had subscriptions from the public, but it would be better to wait until the new company was in working order before publishing it.

Sir Isaac Gollancz referred to the erroneous idea which was abroad that the generous contributor of £70,000 had received his money back, and said there was not a grain of truth in the suggestion. The bulk of that money had been used for the purchase of the site in Gower-street.

After further discussion the balance-sheet was read. It showed that the total income to date was approximately £99,000, of which £76,839 represented donations £2,671 annual subscriptions, £4,800 profits on entertainments, £82 income-tax recovered, £14,345 interest on money invested, £79 branch receipts, £164 souvenir money, and £168 rent. The expenditure included salaries, £9,034 (of which it was explained £7,000 related to the period before 1912); rent and general expenses, £3,599; printing and stationery, £782; expense of organising local committees £2,879; and designs, £31. To this had to be added £8,293 representing depreciation in the value of securities, leaving a balance in hand of £74,582, of which £61,086 was represented by the purchase of the Gower-street site. In addition to this there was a sum of £1,696 received from Sir Oswald Stoll to be awarded in prizes for designs for the memorial theatre.

It was decided to circulate the balance-sheet among the members of the general committee, and the meeting ended.

A New Aladdin.

That popular young actress violinist, Haidee de Rance, has, we hear, been specially engaged to play Aladdin this Christmas.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

Mr. Landon Ronald Honoured.

The members of the Music Section of the Three Arts Club entertained Mr. Landon Ronald to a dinner and reception on Sunday night. The dinner took place in the cosy club dining room, which was artistically decorated with autumn leaves and chrysanthemums. Afterwards a move was made to the common room upstairs for coffee and a concert.

Seeing that the organisers had unlimited talent to draw upon, it goes without saying that the programme was choice. Miss Patty Goodwin led off with a pianoforte solo, Mr. Percy Heming followed with songs, Miss Phyllis Allen played violin pieces, Mr. and Mrs. Percy Kahn duetted, and then Miss Dorothy Varick, after throwing two rebellious little sketches at the company in that passionate way of hers, left them all laughing at one of her own particular "Mary Jane" comedy bits. Of course, the close of the entertainment was Mr. Walter Hyde's singing of some of Mr. Landon Ronald's songs, accompanied at the piano by the guest of the evening. Mr. Frederick Whelan, Mr. Max Mossel, Mr. Alfred Kalisch, Mr. Mewburn Levien, and Mr. Frederic Austin were among those present.

English Music Boycott.

Mr. Landon Ronald is not enamoured of the way in which English music is treated in Paris. "We badly need some sort of propaganda on behalf of English music and musicians," he said to an interviewer. "Here in London we have French societies pushing French music for all it is worth. What are we doing by way of retaliation? Nothing — absolutely nothing."

Music in Thanet.

There has been keen competition between Ramsgate and Broadstairs for the services next season of Capt. W. Waterhouse and his orchestra. Arrangements have now been made with Messrs. Ashton and Mitchell for each town to have an orchestra, Capt. Waterhouse to conduct five nights a week at Ramsgate and twice a week at Broadstairs. Broadstairs, however, has secured the services of Mr. T. Priddy, solo violinist, as leader for the whole of the season.

Mr. Adrian Boult, who is to conduct "Parade," the new ballet at the Empire on Friday, was born at Chester in 1889, and comes of a family of Liverpool merchants. He was educated at Westminster and Christ Church, Oxford, where he came under the influence of Dr. Allen, and was president of the University Musical Society. From 1912 to 1913 he was at the Leipzig Conservatoire, and studied conducting under Nikisch. An illness which prevented him from returning to Germany in 1914 proved a blessing in disguise.

He assisted behind the scenes at the "Parsifal" performances at Covent Garden in 1914, and since then he has conducted Philharmonic and other concerts, and directs the conducting class at the Royal College of Music.

The Lord Mayor and Music.

The place of honour in the League of Nations pageant of the Lord Mayor's Show was given to the Musicians' Company, of which Sir Edward Cooper is master, and then came the City Fathers. Choirs were stationed outside St. Michael's, Cornhill, and on the steps of St. Paul's Cathedral to sing patriotic songs.

Bath Musical Director.

A sub-committee of the Bath Corporation has discussed at length with Mr. Robinson the terms of his engagement as musical director. Mr. Robinson agreed to the cancelation of his contract with the Corporation as from October 4, as he is unable to carry out the terms of the agreement after that date at the new Union rates of pay for the musicians.

Subsequently Mr. Robinson was interviewed by the full committee, which could not see its way to recommend the Council to pay a higher sum than £600 per annum to the musical director. On being informed of this, Mr. Robinson accepted the appointment at this figure.

Queen's Hall Orchestra at Norwich.

A unique event in the history of musical Norwich was the visit of the Queen's Hall Orchestra on Thursday, the citizen guests of Sir George Chamberlain being given what the Lord Mayor described as "a Festival in miniature," the Norwich Musical Festivals having lapsed for a period of eight years. The event took place at St. Andrew's Hall, the Lord Mayor's guests numbering 1,300.

Sir Henry Wood, who conducted, included in his programme two Hungarian dances by Brahms, Debussy's "L'Apres-midi d'un Faune," Dvorak's "Humoreske," Beethoven's "Rondino" for wood-wind and horns, Gorman's "Valse Gracieuse," Bach's Suite No. 6, the Rhine-maidens' song from "Gotterdammerung," Sibelius' "Valse Triste," Jarnefelt's "Praeludium," Delibes' "Sylvia," Granger's "Handel in the Strand." Miss Carrie Tubb, who was in brilliant form, sang "Praise God in all the Lands," Handel's aria "Lusinghe piu Care," and "Elizabeth's Greeting" from Tannhäuser. Capt. Horace Stevens' vocal contributions included "Woo Thou Thy Snowflake," the Templar's Song from "Ivanhoe," and a barcarolle.

Torquay's Turn of the Wheel.

The Torquay Pavilion undertaking for the six months ending September, 1919, has proved itself a profitable concern for the Corporation. The present manager, Mr. Charles G. Price, has turned a loss at the rate of £4,000 to £5,000 a year into a net profit of £3,350 3s. 6d., after paying all interest and redemption and outgoings. The income amounted to £25,290 1s. 8d.

Much gratification was expressed at the Council meeting at the financial position of the undertaking, and the manager thanked. Under the new régime the Torquay Pavilion is now one of the best dates on the western coast.

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THEATRICAL GOSSIP.

The Draft Touring Contract—A West-End Repertory Movement—The Drama in Bethnal Green—The Scala's Immediate Future.

The Touring Contract.

The draft of the Standard Touring Contract, the terms of which we printed in our last issue, will be submitted to a special general meeting of the Actors' Association, to be held at the Globe Theatre on Sunday, Nov. 30, at 3 p.m. Mr. Sydney Valentine will preside.

The meeting will also have under discussion an alteration of Rule 19. It is proposed that Paragraph 6 so altered to read as follows: "And a Council consisting of 60 members, 30 of whom shall be elected as representatives for London and 30 as representatives for the provinces. Each shall be elected for one year, at the termination of which period he shall retire, but may offer himself for re-election. In the event of any seat on the Council becoming vacant during the year through any cause whatever, such seat shall be filled, but only up to the time of the next annual election, by the first on the list of unsuccessful candidates at the last annual election. The Editor of the "Actor" shall be ex-officio a member of the Council, but without voting powers at meetings thereof unless duly elected."

Entertainments Industrial Council.

Deliberations over the constitution of the Entertainments Industrial Council were continued at a meeting held yesterday at 109, Oxford-street. The meeting was a representative one, and important matters came under discussion.

London Repertory Matinées.

Another repertory scheme now being formulated is one which Miss Viola Tree will run in due course at matinées at her Aldwych theatre. Miss Tree and her equally enthusiastic husband, Mr. Alan Parsons, have just informed us that in connection with this repertory-matinée idea there will be presented several famous plays new and old, all by more or less "eminent hands," as the eighteenth century critics used to say. This new scheme promises to be a deeply interesting affair.

Lena Ashwell's East-End Enterprise.

To-night in the Near East—or rather the Near North-East—meaning the Hackney-road part of Bethnal Green, Miss Lena Ashwell, O.B.E., will start, at the Excelsior Hall, Mansford-street, quite a new repertory theatre scheme. The play, to be given at popular prices, is "Leah Kleschna," by the late Charles S. McLellan, who, under the name of "Hugh Morton," wrote "The Belle of New York."

About Christmas Miss Ashwell and Co. will present a new Miracle play, which has been welded together, so to speak, both in dramatic and musical fashion, by Miss Christopher St. John.

Shakespeare at the Nettle-fold.

At the Scala, next Monday, Mr. and Mrs. F. J. Nettlefold will appear respectively as Mr. and Mrs. Othello. Henry Bedford will be the Brabantio; Miss Ethel Griffies, Emilia; Mr. Cecil Melton, Cassio; and Mr. H. A. Saintsbury, Iago.

"Othello" will be kept in the bill till Mr. Nettlefold ends his present tenancy at Christmas, when Mr. Basil Dean takes over the theatre for his new fairy play production, "Fifinella." Mr. and Mrs. Nettlefold return to the Scala in about six months' time—that is to say, after their return from East Africa, &c.

The Aldwych Reopening.

After its four years' use by the Y.M.C.A. the Aldwych has come back to active service in the cause of the drama, and the work of renovation and redecoration has been carried out in such a thorough manner as to give the handsome theatre the appearance of an entirely new house. New seats, upholstery and carpets, &c., have been provided at a cost of upwards of £15,000.

The colour scheme, in white and gold, contrasts effectively with the red upholstery. The heating apparatus through the theatre has been greatly improved, and a new hot-water service has also been introduced. In the foyer are two portraits by Sargent of the late Sir Herbert Tree and Miss Viola Tree.

On the "Surface."

We have just heard that Mr. Gerald du Maurier is very anxious to give some complete performances of "The School for Scandal." That is to say, apart from his acting of Charles Surface in the screen scene with Gladys Cooper as Lady Teazle, Dennis Eadie as Sir Peter, and Arthur Wontner as Joseph Surface, at a matinée to be given on Dec. 2 at the Princes Theatre. This matinée is in aid of the Day Nursery in Whitfield-street, Tottenham Court-road, and the givers are Lady Curzon of Kedleston, Mrs. Gilbert Miller, and Lady Fripp.

"Eclipse" To-night.

Charles the Non-postponer—meaning He of the Cochranian cognomen—will present "The Eclipse," by Fred Thompson and E. Phillips Oppenheim, at his Garrick Theatre this evening. The chief comedian concerned is the "always merry and bright" Alfred Lester.

A Cochran communiqué concerning "The Eclipse" states that this is the first time that Novelist E. Phillips Oppenheim has appeared as a playwright. Is that so? Hasn't E. P. O. been concerned in writing a short drama or two? What about "The Money Spider"?

Charles the Bridegroom.

Cordial congratulations to Mr. Charles Hawtrey, who was united in wedlock to Mrs. Katherine Elsie Petre, the widow of one of the members of the famous Roman Catholic family, the Petres, and one of the most beautiful women in society. The ceremony was performed by the Rev. Father Brown at the Church of Our Lady of the Assumption, Warwick-street, Regent-street. After the ceremony the popular actor-bridegroom went back to rehearse "The Eclipse." Mr. Hawtrey was a widower.

Sir Johnston Forbes-Robertson.

Our American correspondent writes under date Nov. 1: Sir Johnston Forbes-Robertson opened his American tour at the Broadhurst Theatre, New York, last Monday afternoon, giving readings from Shakespeare, which delighted a large audience. Sir Johnston declaimed "The Seven Ages of Man" and Hamlet's advice to the players, besides reciting many other passages. Whilst reading from "Romeo and Juliet," Sir Johnston remarked on the presence of "one of the most famous of Juliets," referring to Julia Marlowe, who was in the audience with her husband, E. H. Sothern.

The Martin Harvey Tour.

Business at Birmingham during the Martin Harvey visit has eclipsed anything that has been achieved since the tour started on Aug. 18. On the first three days of last week the vast Theatre Royal was not only crowded from floor to ceiling, but between one thousand and two thousand people had, all regrettably, to be turned away entertainment-less. This week the company are at the Prince's Theatre, Bristol.

The Stratford Theatres.

"The Era" is authorised to state that the Stratford Borough Theatre and Opera House, and the Theatre Royal, Stratford, are not for sale. Seen on Monday night by an "Era" representative, Mr. Fred Fredericks, the general manager for the proprietress, Mrs. Ellis-Fredericks, said the report which had gone the rounds of the theatrical papers to the effect that a syndicate was negotiating for the two houses—the price mentioned being £70,000—was incorrect.

"The theatres have not been, and are not now, in the market," said Mr. Fredericks emphatically, "and you may give the report a categorical denial." These two places of entertainment have always been popular places of relaxation for the local people, and never have they had such financial support as at the present time.

In confirmation of this view, it may be stated that early on Monday the complete house was sold out for Saturday, and during the whole of the evening bookings were being made by a queue for this week's performance of that sparkling operetta, "The Lilac Domino," which is being presented by Macdonald and Young, in conjunction with Robert Courtneidge.

The Old Vic.

"Henry V." will again be played at the "Old Vic." on Monday, Wednesday, and Friday at 7.30, and on Wednesday and Thursday at 2 and 2.30 respectively. The Wednesday matinée is for school children only. On Thursday and Saturday evenings, at 7.30, Verdi's "La Traviata" will be given, and a matinée on Saturday of Wagner's "Tannhauser."

Royal General Theatrical Fund.

The directors of the Royal General Theatrical Fund held their November board meeting on the 4th inst., when the chair was occupied by Mr. M. R. Morand. Messrs. Douglas Gordon (treasurer), A. J. Austin, Lionel Carson, Henry Doughty, Herbert Lyndon, Bassett Roe, Frank Weathersby, Hubert Willis, H. Saxe Wyndham, and Charles Cruikshanks (secretary) were in attendance. A letter of sympathy was sent to Mrs. H. B. Irving.

Matters in connection with the appointment of a new trustee to fill the vacancy caused by the lamented death of the late Mr. H. B. Irving were discussed, and directions given to the secretary to deal with the question, and also to make arrangements for filling a vacancy on the board. The secretary also received instructions to deal with queries arising out of the war service of several subscribing members.

Shakespeare and Education.

In conjunction with the Chiswick Educational Committee, a season of Shakespeare's "Merchant of Venice," under the direction of Mr. Ben Greet, will be opened at the Chiswick Empire on Nov. 20.

"Luck of the Navy" in New York.

We are glad to learn that Mr. Percy Hutchison has scored a fine success in America. At the first production of "The Luck of the Navy" in Washington there were in the audience Admiral Sims and representatives not only of the American, but of many foreign nations and corps diplomatique. The American Press is unreservedly enthusiastic, the "New York Herald" declaring that "London sends a winner in 'The Luck of the Navy'"; while the "Evening Telegram" says: "Carried Percy Hutchison into the hearts of American theatre-goers."

Mr. Hutchison had only arranged to stay for six weeks at the Manhattan Opera House, but we hear that he is likely to take this British naval success to Montreal immediately.

Catholic Stage Guild.

Miss Daisy Ashford is giving her first reading in a public hall for the funds of the Catholic Stage Guild, on Friday, Dec. 5, at 3.30, at the Æolian Hall. Mr. Hilaire Belloc has kindly consented to take the chair, and questions may be asked after the reading. Further details may be had of the secretary, 21, Beauchamp-place, S.W. 3.

The Long Arm of Coincidence.

In "The Bird of Paradise," the Hawaiian play at the Lyric Theatre, Mr. Lyn Harding appears as Ten-Thousand Dollar-Dean, a drunken beachcomber, who reforms and lives to become a credit to the island, winning fame and a wife by discovering a cure for leprosy.

According to a Reuter message just to hand from Honolulu, complete cures of leprosy have been effected by Dr. A. L. Dean, Professor of Chemistry and President of the University of Hawaii.

The Shakespeare of India.

A strong committee, including Lord Carmichael, Lord Simla, Mr. Charles Roberts, Mr. B. N. Basu, and Mr. H. Dennis Bradley, has been formed to present "Sakuntala," written 1,500 years ago by Kalidasa, the Shakespeare of India. Two special matinées will be given on Fridays, Nov. 14 and 21, at 2.30 p.m., in the Winter Garden Theatre, Drury Lane. Among the well-known Wontner, Sybil Thorndike, Mrs. Saba Raleigh, Miss Muriel Pratt, Mr. Caleb Porter, and Miss Colette O'Niel.

Kalidasa, the author of "Sakuntala," is the most celebrated of all the Indian dramatists and poets, and in all probability he flourished in the fifth century A.D. For centuries his fame was known only to his fellow countrymen and the comparatively small numbers of students of Sanscrit literature, and it was not until 1790 that the first English translation was made by Sir William Jones. The story of "Sakuntala" is occupied with the cardinal theme of all sex literature—the struggle of the man to gain the woman, and the struggle of the woman to retain the man.

Municipal Honour.

Mr. J. H. Curry, managing-director of the Prince of Wales's Theatre, Grimsby, has been returned, unopposed, to the Grimsby Town Council.

"The Red Mill."

Mr. Leon Pollock's latest acquisition for London's theatrical entertainment is Henry Blossom's popular "Red Mill," one of the longest-lived musical comedies in America. It played at the Knickerbocker Theatre in New York for over two and a-half years continuously, and is still making records in the States.

Mr. Larry Ceballos, the producer of "Bran Pie," at the Prince of Wales' Theatre, is producing "The Red Mill," with Mr. Pollock, for the first time in this country, at the Hippodrome, Derby, on Dec. 22, after which Mr. Pollock intends to bring it to London for a season at a West End theatre.

Russians and "Reparation."

Mr. Henry Ainley is constantly receiving letters from patriotic Russians expressing heartfelt thanks for his courageous spirit in acting one of their beloved compatriot's works, declaring that the success of "Reparation" does much to stimulate them in their enforced exile. A request has been made to Mr. Ainley to give a special performance of "Reparation" for the benefit of one of the charitable organisations for the relief of needy Russian workers, to which he has willingly listened, and for which purpose an influential patronage list is being prepared.

MISS SHIRLEY KELLOGG.

A delightful photograph of Miss Shirley Kellogg, who returns on Friday to the cast of "Joy Bells," at the London Hippodrome. An article from her pen entitled "The Life of a Stage Star," appears on page 17.

A. Lytton Celebration.

On Saturday, Jan. 3 next, Mr. Henry A. Lytton, now playing Ko-Ko in "The Mikado," at the Prince's Theatre, will celebrate his thirty-fifth year on the stage, and the event is to be duly honoured as a special occasion by his colleagues of the D'Oyly Carte Opera Company. Furthermore, the date happens to be the comedian's birthday.

"Sparrows."

The dramatised version of "Sparrows" is founded on the celebrated book of that name, by Horace Newte. This book has a wonderful sale, particularly amongst lady readers. We understand that Mr. Leon Vint proposes at the earliest opportunity to present this play in London. The story exposes the evils of the "living-in" system, and "grips" from the very start.

The Boston Theatre.

The leading companies are, we understand, making for Boston, which is becoming one of the best dates in the provinces. The theatre has a large stage, 50 feet wide, 24 feet back, and proscenium opening of 31 feet, taking 18 feet flats, and capable of effectively producing any play.

The Welsh Players.

The adjudication on one of the few dramatic company competitions on record—that of the Welsh Drama Week at Swansea—will be of singular interest as illustrating the earnestness with which the new movement is being taken up. The first prize was awarded to the Dan Matthews Company of Pontardulais—composed of miners and tinplate workers—who produced "Ephraim Harris," by a Swansea Valley schoolmaster. The second prize was awarded to the Gwaun-cae-Gurwen Company—all colliers—who played "Aeres Macsfelin," a drama of the Carolan period, written by Mr. Rhys Harris, also a local schoolmaster. The takings were between £500 and £600, and the expenses roughly £300. There is a proposal to have a Welsh Theatre in Swansea, and also to arrange for a Welsh touring company.

APARTMENTS ON TOUR.

A HOSTEL AT SOUTHSEA.

(FROM OUR OWN CORRESPONDENT.)

Some time ago, in the columns of "The Era," I broached the question of the apartments difficulty the theatrical artists experience at our seaside resorts, with particular application to Southsea. The season is now over, but the question is still engaging the attention of Portsmouth, and the suggestion of a hostel is looked upon as the solution of a very trying problem. For some time Lady Holmes has been the "voice crying out in the wilderness," and it has given her a singular pleasure to find that her efforts are being backed by "The Era." I called to see her the other day, and she expressed herself delighted with the co-operation that I offered her by means of Press support. Incidentally, she explained the nature of the duties she has voluntarily set herself, which proved her zeal and sympathy in the work of "guide, philosopher, and friend" of the artist. The project she has in view is based on the desire to end an intolerable state of things during the holiday season, and to centralise her work as the Portsmouth visitor of the Catholic Stage Guild.

A Crying Need.

"The Guild," she said, "is intended to help those theatrical people who are the victims of the shortage of lodgings. I belonged at first to the local Catholic Women's League, the body that elects the visitor who is directly responsible to the London organisation. My duty is to visit those persons and see how they are housed. I keep myself in touch with landladies—in fact, I have seventy names on my list. I meet the trains on Sundays, and take with me the names and addresses of the people on my list. The need for this work is crying. The girls often wander about the streets without the least idea of where they are going to spend the night. Can you wonder that many died during the influenza epidemic? Some of the companies that do not pay so much as others send no advance agent, but leave their members to find lodgings as best they can. And you know the cruel state of things that prevailed in Southsea this year. I will give you just one illustration—you have already written of the girls having to sleep in the police station. I was in the station one Sunday, giving my addresses to some of the girls whose names had been forwarded to me, when two young men took off their hats and begged me to let them know where they could find rooms. I saw they were faint, and so I said, 'Come to my house.' They belonged to a party of four, and I could see they were nearly beaten. It appeared that they had travelled from Abergavenny all night after their show. It was piping hot weather. They could not afford an hotel and could not get other rooms. I found them lodgings, and afterwards learned that they had to attend a rehearsal that afternoon. In passing, I may mention that I am 'at home' on Thursdays, and am continually begging to be informed of all cases of illness."

No Room for Babies.

Lady Holmes bore out the statement that landladies are reluctant to answer initial letters of inquiry, and often totally refuse to entertain theatrical visitors in the summer-time because of the influx of holiday-makers. Other reasons are that they have just obtained permanent boarders. Most of them would not even consider people who had babies in their care. "I want to obviate this very acute difficulty," added Lady Holmes, "by getting a house which I could make into a hostel. It could be run, I am sure, as a profitable concern, and yet we could give the profession a decided advantage in the way of comfort, cheapness, and convenience. They would not have to worry any longer in Portsmouth and Southsea about lodgings and it would be, in fact, a boon and a blessing. If only more of our public men would interest themselves in the venture, financially I would soon have it going. Sir John Brickwood (a local magnate) has told me he has every sympathy with the idea. I really think the undertaking should be commenced on a big scale because the need, as was abundantly proved this summer, is so urgent. Not only is it urgent by reason of the scarcity of lodgings during the season, but also because of the many times the girls in the profession are compelled to be out of work during a theatrical lapse. Then, again, many of the rehearsals are not remunerative, which means another period of hardship for the chorus girls."

Landlady on Landladies.

A theatrical landlady, who happened to be with Lady Holmes when I called to see her, spoke bitterly of others of her class who deserted the profession in the summer. "They keep me all the winter," she said conclusively; "why should I not keep my house open to them in the summer?"

After I had left Lady Holmes I went to see the Mayor of Portsmouth, but he told me he was afraid the matter did not necessitate official intervention. As a matter of fact, no complaint had been made to him during the season, and he thought future difficulties might easily be obviated by the support of private individuals in Lady Holmes' scheme. It remains for the public and the profession to make the lady's project the success it deserves. Who knows but what it might be the forerunner of other ventures at our seaside resorts?

The Follies' New Home.

Impresario Ernest C. Rolls has quickly found a new West End shelter for the Follies, who were compelled to end their season at the Criterion last Saturday night in order to make way for "Lord Richard" Cyril Maude, and that lovelorn cook-maid, Connie Ediss. Next Saturday afternoon the Follies will migrate to the St. Martin's, where "The Very Idea" finishes its extensive run on Friday night.

On reaching the St. Martin's the Follies will present a programme which will be entirely new, barring their not easily equalled old-time "Music Hall" act. Their new skits will include a Pussyfoot Beverage tragedy, the scene of which is laid in the "dryest" part of the Great North-West, and a very thrilling travesty of Old Drury's new drama, "The Great Day."

Hovenden's British Grease Paints

These paints are made at our Factory, guaranteed pure colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY.

Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement."

Mr. WILL EVANS.

Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Friday's Council Meeting.

Eight hundred and eighty-six members is the number required to keep up the average of 100 per week.

Ten death levies are now due. The levies fall due from the dates below: 10 from July 4, 9 from July 12, 8 from July 14, 7 from July 29, 6 from Aug. 5, 5 from Sept. 3, 4 from Sept. 27.

Will members please send list of good rooms for the 1920 lodgings list?

Any information concerning defaulting agents and managers will be welcomed.

Protection Fund.

Members' books should contain the following stamps for the above fund: If elected in or before June, 6; if elected in or before July, 5; if elected in or before Aug., 4; if elected in or before Sept., 3; if elected in or before Oct., 2; if elected in or before Nov., 1. It will be of great assistance to the office if members will kindly get their subscriptions and levies paid up to the end of the year.

FRIDAY'S COUNCIL MEETING.

The usual weekly meeting was held at 32, Regent-street, on Friday, Nov. 7. Present: Mr. Sydney Valentine (in the chair), Messrs. Norman McKinnel, Murri Moncrieff, Henry Vibart, Dawson Milward, Henry Oscar, C. V. France, Miss Lisa Coleman, Miss Lilian Braithwaite, Mr. Theodore Goddard, and Mr. Alfred Lugg.

The minutes of the previous meeting were read and confirmed.

The chairman reported on the meeting of the London Council for the Promotion of Public Morality and upon the drafting committee of the Entertainments Industrial Council.

Votes of condolence were passed with the relatives of Mr. C. F. Collings, Mr. Tom Bowron, and Miss Kitty Cartaret.

A report received from the National Association of Railway Travellers was referred back to the Ways and Means Committee for reading and discussion.

Mr. Henry Vibart read the report of the Ways and Means Committee, which was carried.

The report of the Nominations Committee was read by Mr. Henry Oscar and carried.

Mr. Alfred Lugg's suggestion that a printed form be used for the nomination of future members of the Council was approved.

GREEN-ROOM PAPERS.

By CRITICUS.

WHAT THE AUDIENCE DOES NOT HEAR.

There seems to be some doubt, even among geniuses themselves, as to whether the greatest performances are achieved by forgetting or remembering oneself. Some declare that acting is an art, and that it is as impossible for an actor named Smith to dupe himself that his real name is Cymbeline, as it is for an artist in Soho to breathe sea air from a painting of Gibraltar. On the other hand, who has not heard the declaration, "As soon as I get on to the stage, my boy, I am not myself—the soul of the character I am acting enters into me!"

Well, I will leave it for the great ones to settle. They may forget themselves, or they may not. But it is certain that the humble member of the cast who runs across the stage and flings his cap into the air feels little real enthusiasm for the procession that is to follow, and that the spectators in the Trial Scene of "The Merchant of Venice" are not wondering whether Shylock will get off or not. More likely are they wondering how soon they themselves will be able to get off and catch their 'buses home.

Sotto-Voce Conversations.

The actual conversations which occur on the stage out of hearing of the audience would make an amusing volume if they could be collected. In the section dealing with Sotto Voces in Shakespeare, we would doubtless receive many surprises, and perhaps shocks, to read the unofficial sayings of the Second Gentleman, the asides of the First Courtier, and the intimate whisperings between Rosencrantz and Guildenstern. I could give the name—but I will not—of an Iago who once complained to an Othello, in a smothered voice which the audience did not hear, that if Othello would not stop being so rough with him, he would give him a sound thrashing on the following night!

Here is another instance for which I can personally vouch. The actors in this case were the late E. S. Willard and a minor light, who was playing a small part for the first time. The play was "The Middleman," and in order to reduce the obvious tension of the minor light, Willard strolled up to him and, while apparently talking of other matters, made one or two friendly remarks to him. The young actor, carried away by his nervousness and gratitude, replied volubly and at length. He wished to show his appreciation then and there, but suddenly observing a "genial frown" on Willard's face, he pulled himself up, ceased talking about his mother's health, and nodded darkly and wisely.

To the young man the incident was tremendous, and he has never forgotten it. But not a member of the audience knew that the tension of "The Middleman" had been temporarily suspended on the stage by a personal discussion about relatives and influenza!

Unofficial Dialogue.

How many other little incidents are enacted each night before our eyes yet beyond our ken, or the playwright's conception?

A group of guests, seated around a drawing-room after dinner, are shortly to be shocked by the appearance of a policeman and the arrest of their host. What are they talking about? The good dinner? The carelessness of Jeames, who dropped the champagne bottle and broke it? The stifling weather and the brewing storm?

Not at all. The man on the sofa is saying to the girl, "This is a beastly little part. If I weren't understudying Brown, I'd look around for something else. What do you think of Brown, by the way?" The girl pouts and says "Rotten," and the young man gloomily agrees. Then Brown appears with his cigarette-case, says, "The ladies don't object," and the young man answers his cue with a hearty "Thanks, old man."

Two other men, supposed to be at daggers drawn, fix up a game of golf. When the policeman enters, and they turn round in astonishment, one of them murmurs, with his eyes starting out of his head, "Baker-street Station. Eleven o'clock. It stops at Wembley."

There is a story, popular though obvious, that a needy actor who played a millionaire continually borrowed money from a wealthy actor who played a beggar. If this is true, and the two men met upon the stage, an amusing anomaly is suggested of a well-groomed gentleman "touching" a tramp for half-a-crown.

The Thoughts of Thinking Parts.

Probably a teacher of stage-craft would hold up his hands at the practice of forgetting one's part when not doing anything particular. Probably, theory, he would be right. But it must be remembered that the actor who plays a big part has a big pull over the actor who plays a small one. His task is unceasingly interesting, he is up against real emotions and psychological problems, whereas the interest in the small part is less obvious. Moreover, the playwright has done all in his power to assist the more important actors by rendering their parts convincing and giving them plenty to do. The lesser rôles—the maids and butlers, the guests, and the juries, must work out their own destinies, invent their own psychologies—even maids and butlers have their psychological aspects—and find subjects to occupy their minds.

Perhaps, in that impossible day when everything is as it should be, every moment of every character's part will be worked out, and both his practical and psychological needs will be attended to. In acting for the screen, the actors have to say things which their audiences never hear for the sake of their expressions. Maybe we shall reach that point on the stage, down to the very thoughts of thinking parts.

Until we do, the unheard conversations in our plays will continue to run their own sweet way, piquing our occasional curiosity, and interfering little with the more audible converse which is provided for us.

Old-time Actress Killed.

Mr. Percy Parkinson, so long box-office manager of the Duke of York's, and now at the Albert Hall, is mourning the death of his mother, who was recently killed in a motor-bus accident. The deceased lady under her stage name, Miss Nancy McDonnell, was a celebrated actress of heroines, &c., in the sixties. She played with Henry Irving when he made his first London appearance (that is, his first important London appearance) at the St. James's in 1866.

"Crosstalk."

Entertainers will find excellent material in "Crosstalk," a booklet by Percival C. West, published by Samuel French, Ltd., Southampton-street, W.C. The duologues, ten in number, will be found suitable for all classes of entertainers, several being specially written for a lady and gentleman. Mr. West writes just the kind of crosstalk that is likely to score with the ordinary audience, and all his smartly written duologues evidence a keen appreciation of the requirements of the present-day entertainer, either of the variety stage or of the Theatre Royal back drawing-room.

CONCERT PARTY NOTES.

About Accompanists—Specialising in Comedy—Marionette Novelties.

Accompanists (?)

There are accompanists and accompanists, and we have heard considerable justified grumbling among concert artists recently at the number of entertainment promoters who seem to overlook how essential a good accompanist is to the success of the programme. Many will spend considerable sums on talented artists and yet mar their performances by getting "Miss Brown that plays a bit," or "Cousin Kate who has recently got the A.L.C.M.," to murder their accompaniments. Like poets, accompanists are born not made, and to be successful they must be lightning readers, capable executants, and, what is more important, temperamental artists. The most brilliant solo players are often the least successful as accompanists, because they fail to be in sympathetic accord with the vocalist, while many are inclined to make it a pianoforte solo more than a musical accompaniment.

The Day of Humour and Novelty.

There is no denying that outside of the one or two truly musical societies, like the "Choughs," where humour is barred, there is a growing desire at all classes of concerts for humour and novelties. Audiences have not yet recovered from the weariness of war, or are suffering from fresh bouts of depression due to the modesty of the income tax collectors, the housing problem, or "Pussyfoot" legislation, and when they take their evenings out they want to be amused, not merely entertained, and their prime vote is for humour. This has resulted in many novel combinations.

The Polyphonic Puppet.

"Wilkie," whom we saw the other evening, has combined two popular acts in the latest addition to his repertoire by including in his marionette act an imitation of the popular ventriloquist "Coram" with "Jerry," and a clever and amusing piece of work it is, but Wilkie was ever ingenious! His imitations of George Robey, Little Tich, and Charlie Chaplin, the latter with his inevitable biscuit munching, are all demonstrations of his enterprise and clever mimicry.

Wilkin and McGowan are specialising even more in comedy in their latest marionette act, and we can imagine nothing funnier than their naval episode, with its humorous digs at the service, while the wave-tossed ship business is most cleverly worked.

The latest entry to the marionette world is by Wilby Lunn and Connie Hart, the introduction of the fair sex permits a Clarice Mayne and Tate-like act which is most pleasing. By the way, we hear they are booked by the Lecture League till 1929 for entertainments at "learned institutions." Their performance must be a happy relief from the study of ancient Greek.

CONCERTS OF THE WEEK.

THE ENOCH CONCERT.

New songs are introduced at the Enoch concerts under the most favourable conditions—sung by foremost singers and "personally conducted," as it were, by the composers who come to play their own pianoforte parts. On Saturday afternoon it fell to Miss Olga Haley to launch a setting by Helen Fothergill of Christina Rossetti's poem, "Echo." It is not an easy song to sing. It wants studying and pondering over; and it asks for quick emotional response in the singer. Miss Haley is nothing if not keenly intelligent and she has temperament—plenty of it. And her interpretation was a liberal education to less generously endowed artists. Captain Herbert Heyner is another composers' ally. He brought out Teresa del Riego's "Ludlow Tower," a setting of A. E. Housman's words—a fine melody song, and it was sung in fine, manly style. For the singing of a love song Mr. Walter Hyde is the tenor of tenors. His voice has the thrill of warm passion that carries conviction. His introductions were two well contrasted examples of Landon Ronald's art—"Second Thoughts" and "You are Mine." The first is meditative, lingering and it has a clever, curiously suggestive accompaniment, like an ever-recurring, tormenting idea; the second is in triumphant mood, with a tenderly expressive interlude. Both have words by Arthur Symons. Yet another novelty, a warmly melodious song by A. Herbert Brewer, was entrusted to that virile singer, Mr. Frank Webster.

Others of Landon Ronald's well-known songs were sung by Miss Rene Maxwell whose clear, vibrant tones were delightful in the April-mood song, "At Morning," and better suited still in the lighter, more vivacious "All a Merry May-time"; and Miss Elsie Cochrane made a big success with her fresh treatment of May Brahe's charming cuckoo song, "Cuckoo Calls." Mr. Joseph Farrington, besides singing Alma Goatley's "A Dream Ship," joined with Mr. Webster in some of Ernest Newton's arrangements of old English songs for tenor and bass.

Mr. Bassett Roe's recitation of the "Queen Mab" speech was a wonderful piece of elocution—varied, instinct with imagination and charm. Miss Margaret Fairless played violin pieces with her usual dash and fire, and there were piano solos by Miss Una Bourne, a brilliant pianist, and Mr. J. A. Meale, the organist.

SATURDAY EVENING CONCERTS.

Mr. Frank Webster and Mr. Joseph Farrington had a day out at Westminster on Saturday. The echoes of their duetting at the end of the Enoch concert in the afternoon could have hardly died away before they were back again to sing at the evening concert. The audience kept Mr Webster singing for about a quarter of an hour on end. The encore Mr. Farrington sang was one of those jolly, jumping bass ditties that keeps on leaping up higher and higher every time from a reverberating low E, or thereabouts, with most comical effect. Everybody loved it. Besides the usual quartette of singers, completed by Miss Doris Carter, who owns a light soprano that sounded delightfully fresh in Arthur Meale's "Dancing on the Green," and Miss Catherine Aulsebrook, whose contralto is both sympathetic and telling, there was an "extra" in Miss Gwynneth Williams, from Sheffield, who came all unheralded and unknown, and went away with many hundreds of new friends. She has a beautiful voice — a mezzo-soprano, full, mellow, and vibrant. The violinist of the evening, Miss Nanette Evans, may be congratulated on two counts—her brilliant playing of that showy "fireworks" affair, the "Souvenir de Moscow," and on her very decorative appearance on the platform. There were two entertainers. Mr. Walter Glynne was one. He has the mobile face of the true Thespian. His very eyebrows talk. His humorous recitations were keenly enjoyed. Afterwards came Mr. Thomas Sidney, with songs at the piano—comedy, with a touch of pathos—and a budget of stories—best mixed—to set the house in a roar. In between Mr. J. A. Meale, the magician of the organ, showed how he can take a music hall worn and bedraggled tune and turn it into a thing of beauty and a joy.

KINGSWAY HALL.

It was an operatic evening at Kingsway Hall. The band of H.M. 1st Life Guards, conductor Lieut. G. Miller, discoursed selections from the "light" variety—"grand" variety "Carmen"—and the "Reminiscences of the Savoy"—the borderland-in-between variety—"Tales of Hoffmann." Then Miss Maude Willby came to remind us of her triumphs at the Old Vic. with her singing, in that big colourful soprano of hers, of the "Jewel Song." The other singer on the list was Mr. Edward Halland, who can flood your ears with tone in "Vulcan Song," and subdue his big baritone to a sing whisper in a simple ballad. Miss Edythe Wattson achieves a faithful reproduction of the Yankee accent in recitations compounded of the special brand of cute Yankee humour, and is remarkably successful. Mr. Archie Naish, in humour at the piano," got all the fun possible out of types of the honest working man.

MUSIC AND MIRTH AT FINCHLEY.

The Finchley "Specials" were responsible for a concert held on Wednesday last at King Edward Hall in aid of their Memorial Cot at the Finchley Cottage Hospital, and it is particularly pleasing to hear that the whole receipts of the "house," plus £17 collected during the evening, go to the charity, without deduction, the expenses of the concert having been defrayed by the constabulary. Mr. G. Temple Vick, the business manager, is to be congratulated on his successful organisation.

No less excellent than the cause was the concert itself, and the audience gave ample demonstration of their appreciation of every item. Miss Ethel Dexter's brilliant soprano voice was heard to advantage in such arias as Leoncavallo's "Mattinata," and she was assisted by a violin obligato to "For You Alone" by Miss Lilian Brion, a violinist who gave artistic interpretations of the various solos which she rendered during the evening. Miss Ethel Maude has a well-produced contralto voice. Miss Evelyn Hardy was recalled at each appearance for her cornet solos. Mr. Joseph Farrington's sonorous bass voice and jovial manner suited admirably the rollicking songs he invariably chooses, but his "Lovelight" was a most acceptable contrast. Miss Dorothy Watson's stories and songs at the piano were loudly applauded, and humour of a broader type was provided by such popular entertainers as Mr. Fred Wilson and Captain Albert Farley, both of whom were recalled over and over again. The accompaniments were in the able care of that talented and genial artist Mr. Cyril Weller.

CONCERT AT WATFORD.

Two exceptionally high-class concerts were given at Watford last Wednesday The first was a matinée at the Palace Theatre in aid of St. Dunstan's Hostel, at which the artists included Mr. Felix Rowe whose clear tenor voice was heard with great effect in Martin's "The Crown of the Year" and Landon Ronald's "O Lovely Night." Mr. George Baker, the well-known singer, gave some delightful contributions, including "Onaway, Awake," and was recalled. He sang "The Fortune Hunter," by Charles Wesley which gave him full scope for his powers of interpretation. A fine vocalist is Mlle de la Bellandière, who gave evidence of a well-trained voice in the aria from "La Tosca." "Printemps Nouveau." "Les feuilles sont mortes," and "Ecstasy" were her other excellent items. A welcome variation in the programme was the ballet "From Dawn to Twilight," in which Miss Eileen Wilcox was the principal artist. Miss Daisy Dalziel contributed a delightful "Scarf Dance." The entertainment concluded with a sketch entitled "The Dumb Cake," written by Arthur Morrison and Richard Pryce. Lady Joan Capell gave a clever performance of Martha, Miss Anne Tennant as Mrs. Wye was a good study, and Mr. Hugh Tennant looked and acted the part of the thief exceedingly well.

The second entertainment was given under the auspices of the Holy Rood Social Guild in honour of the visit of his Eminence Cardinal Bourne, who was present. It was held in the Empress Hall, which was crowded with a large and enthusiastic audience. Miss Ethel Royston's rich contralto voice was heard to its fullest advantage in the Adams's popular "Bells of St. Mary's" and "Canterbury Bells" (Ross). Miss Doris Vane rendered in exceptionally fine style Santuzza's Song from "Cavalleria Rusticana." Her second song was a new one by Hermann Lohr, "The Road of Looking Forward," which has a most delightful refrain. The Lombard Quartette (Messrs. Rogers, Stewart, Partridge, and Beckett) gave a most harmonious rendition of "Lovely Night" (Chovotal) and "Tommy Went a-Fishing" (Macey). Each of these singers contributed individual items. Mr. Rogers sang very sympathetically Tosti's "My dreams," and Mr. Frank Partridge infused just the right spirit into Breville Smith's "Song of the Waggoner." Mr. Frederick Stewart's fine singing of Easthope Martin's "Come to the Fair" met with an extremely good reception. Another song by the same composer, "The Ballad Monger," gave Mr. Joseph Beckett an opportunity of using his fine tenor voice to advantage. Messrs. Rogers and Partridge contributed a couple of duets, "The Merry Vagabonds" and "Tenor and Baritone," both of which were very popular on account of the humorous way they were given. Mr. Jock Walker, the Scotch comedian, and deputy for Sir Harry Lauder, greatly amused the company with his Scotch stories and songs, and Mr. Alan Stainer, from St. George's Hall, created roars of laughter with his ventriloquial entertainments. He also gave a very clever display of conjuring. Miss Beulah Foster accompanied efficiently. Captain R. Allen was the organiser of the concert, and is to be congratulated on its great success.

N.S.L. CONCERTS.

THE PALLADIUM.

At the Palladium on Sunday night the audience actually overflowed into the well normally occupied by the orchestra, and the utmost enthusiasm prevailed throughout. Mr. Thorpe Bates had to give three encores before the audience would let him go. Mr. Walter Glynne, just "demobbed" from the Guards, was in rare form, and sang two encores in the shape of the evergreen "Take a Pair of Sparkling Eyes" and the popular "I Passed by Your Window." Miss Elsie Hay is a pleasant-voiced contralto, whose singing is characterised by artistic finish. This was particularly evident in her sympathetic rendering of W. H. Squire's excellent song, "My Prayer." Mme. Elsa Stralia sang that beautiful aria from "Aïda," "Ritorna vincitor," with great brilliance, and another operatic excerpt, "E lucevan la stelle," from Puccini's "Tosca," was perfectly sung by Signor Lenghi-Cellini, the well-known tenor. Miss Doris Ashton, the new soprano, came in for a great reception. Her sparkling high notes were well suited in the florid waltz song from "Tom Jones," and encores were enthusiastic. Other very pleasant items were the singing of Miss Marion Beeley and the excellent glees supplied by the Apollo Singers. Mr. Bransby Williams was applauded to the echo for his dramatic recital of the "Shooting of Dan McGrew." The string band of the Royal Artillery were, as usual, responsible for the instrumental portion of the programme, and particularly good was their rendering of a well-arranged selection from "Cavalleria Rusticana."

CAMBERWELL PALACE.

The Tower Symphony Orchestra, from the Tower Cinema, Rye-lane, Peckham, and under the direction of Mr. Albert Marchbank, made their first appearance at a N.S.L. concert at the Camberwell Palace on Sunday evening last. Mr. E. W. Simpson is the conductor, and the reception this excellent orchestral combination met with was of the most cordial character. Opening with the march, "Le Père la Victoire" (Ganne), the orchestra's contributions to an attractive programme also included the "William Tell" overture (Rossini), Landon Ronald's "Britannia's Realm" (ballet), the entr'actes, "Baby's Sweetheart" (Corri), "The Wee Macgreegor" (Amers), and "The Drummer's Birthday" (E. Smith). "A Day in Naples" (Bynn), and "Her Soldier Boy" (Runberg) were other selections that were effectively played and evidently much appreciated. Messrs. S. Stanley and H. W. Newman were applauded for their rendering of the duet, "The Friendly Rivals" (C. Godfrey) for two cornets, and a piccolo solo, "La Petite Fauvette," was given by Mr. P. B. Brottin. Miss Alice Lilley sang "The Fairy Tales of Ireland" (E. Coates) with charming effect, and as an encore gave "Somewhere." Miss Flora Mann and Miss Lillian Berger did well as duettists with "Underneath the Mango Tree" (Ellen Tuckfield). In response to a double encore they sang "Il Bacio" and "Drink to Me Only with Thine Eyes," the setting of the last-mentioned being by Miss Mann. Other successful contributors were Mr. Fred Gregory, who sang "Devon Boys" and "Old Barty" (encore), and Mr. Fred Wildon, with his one-string fiddle and humorous parodies and patter. Mr. W. May is the League's popular manager at this hall.

The season at the Pump Room, Bath, is now in full swing, and daily orchestral concerts are given this week. Gordon Walker, the celebrated flautist, is to play at both concerts to-morrow, and on Saturday Jean Sterling MacKinlay is engaged to give his charming rendering of old songs and ballads.

SONGS AND SINGERS.

Herman Darewski Co.

Fred Fulton's great comedy hit, "Who Killed Poor Pussyfoot?" sung by Fred Curran, is sure to be very popular in this season's pantomimes. Already it has been acquired by all the leading managements and comedians.

Albert Whelan, who is at present going "great guns" at the Empire, Newcastle with the four fine Darewski songs, "Can You Tame Wild Wimmen?" "Now that the War is Over," "When My Sweetie Comes from Carolina," and "What Wonderful Things One Little Girlie Can Do," has, in conjunction with Arthur E. Carthy, written and composed a fine Scotch song for pantomime, entitled "Everything is Bonnie up in Scotland."

All pantomime records look like being broken by Sam Mayo and Frank Leo's remarkable comedy chorus song, "Where Do Flies Go in the Winter-time?" which Ernie Mayne and Syd Walker so successfully sing in the halls.

The demand for Arthur Wimperis and Herman Darewski's beautiful ballad, "If You Could Care" from Chas. B. Cochran's "As You Were," has been simply stupendous for pantomime, since the news got round that this great number has been specially released for this season's "annuals."

Lawrence Wright Music Co.

Despite the fact that last week was the first week the Lawrence Wright Music Co. had advertised the new song, "You'll be Some Wonderful Girl," the demand from artists to secure this big song has been absolutely phenomenal, and it has been secured, we hear, by everybody of note in the pantomime world. Talbot O'Farrell, who created such a sensation with it on its first production last Saturday at the Victoria Palace, is repeating his success at the Empire, Stratford. Mr. Bert Errol, who heard it only last Thursday, realised at once what a huge winner the song was, and produced it at Sunderland and made a big success on Monday last. Miss Daisy Wood also writes that she is going to produce it immediately, and use it in pantomime. To those artists who realise how essential it is to have in pantomime the biggest song success of the year, the Lawrence Wright Co. extend a cordial invitation to come to the office and hear this as early as possible. Otherwise it will only lead to disappointment if it has already been secured by somebody else in the same show.

This song, together with "That Old-fashioned Mother of Mine" as a ballad, and "Ca-Bages, Ca-Beans, and Car-Rots," the big comedy chorus song, are a trio of certain winners. The latter song is being sung by Mr. George Bass at Finsbury Park this week, and any comedian who wishes to feature the greatest comedy chorus song of the last few years should make a point of hearing Mr. Bass.

B. Feldman & Co.

Dolsey Cariello has taken up "That Wonderful Mother of Mine" and "For One Sweet Day," and is making a huge success with these outstanding numbers.

When the Southern Syncopated Orchestra cut "Mammy o' Mine" out of their programme (after seventeen consecutive weeks' singing of it), sixty-five requests for its reinclusion were, we hear, handed in. Proof of popularity to a convincing degree.

Gertie Gitana has got a song eminently suited to her act in "Till We Meet Again." Miss Gitana's handling of this popular ballad is very artistic.

The new "Jumper" song, "Julia Jane Jemima in a Jumper," has caught the fancy of a number of pantomime managers and artists, and looks like proving a great success.

Jack Marks, whose new revue, "Honeymoon Island," commenced at Cheltenham Hippodrome on Monday, has introduced three Feldman successes in "Till We Meet Again," "For the Two of Us," and "Mammy o' Mine."

Albert Whelan wires: "'Mammy o' Mine' huge success." Albert is still featuring "Mandy and Me."

Kublick in his singing-violin act presents "Dear Little Boy of Mine" and "All the World will be Jealous of Me" in attractive style.

Parker-Charles Music Publishing Co.

A special feature is being made of Arthur Goullet's "Blue Mosque," by Lyell Taylor's fine orchestra, at West Pier, Brighton. At the Metropolitan Music Hall this week Walter Johnson's orchestra is playing A. W. Blockey's "Reveil d'Amour"; Evelyn Clair is achieving great success with "Those Who Bid Farewell," "God's Sunshine," and "A Last Request."

Syd Moorhouse's telegram on "trying out," "Only a Sweet Old Melody," the new Garadini item issued by the firm, was most expressive. "Gee whiz! What a winner!" he wired. This capital vocalist is featuring the song with great success at Derby Hippodrome this week.

Olive Sturgess is singing at all her engagements Raymond Bromley's "My Paradise With You," and Leonard Lovesey is making a special feature of "The Island Delightful" and "The Pathway of shadows."

In Willie Grant's "Smart Serenaders," Betty Braham is singing with success Dorothy Forster's "Someone's Singing in my Garden."

De Groot is again this week starring with Dorean George and Dorothy Forster's fine refrain ballad, "I Just Want You." The Dixie Girls and Annie Firth are amongst the vocalists who are singing this song at all their engagements. The item is also being featured by Howard Anstey's Boston Jazz Band.

Escott and Co.

Mr. Will Edwards, the well-known baritone, is doing very well with "Dear Little Heart o' Mine"—a fine ballad by Will J. Amphlett. It is a song that finds favour with all audiences, and Mr. Edwards never fails to get heartily encored.

The Mavons at Dover this week are singing the latest mother song, "Dear Old Mother's Ring." A great reception is the result of their delightful rendering of this very melodious number.

"My Little Home in Italy" bids fair to be the outstanding success in ballads of recent times. Roselle and Clifford, the operatic duo, continue to be very successful with this number, and report that six pantomime producers recently heard it, and have decided to include it in their Christmas productions. A few singing permissions are being granted by Messrs. Escott and Co., 64, Newman-street, Oxford-street, W.

The Bubbles.

This concert party are appearing at the Folkestone Leas Pavilion, and are giving an excellent entertainment. The programme is well varied, and there are repeated encores for every artist.

A Cramer ballad concert will be given at Wigmore Hall, Wigmore-street, on the afternoon of Saturday, the 22nd inst. The list of artists includes the Misses Rosina Buckram, Lilian Stiles-Allen, Ethel Peake, Lillian Tooley, and Margaret Holloway (solo violin), Messrs. Frank Mullings, George Baker, William Murdoch (solo pianoforte), and Ernest Hastings (songs at the piano).

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	NOV. 10.	NOV. 17.	NEXT VACANCY *
AIR BELLES	Christine Roy		Palace, Chester.	
SING BOYS From France		Kemble Th., Hereford.	Town Hall, Walsall.	
BUBBLES	Gane & Morley	Leas Pavilion, Folkestone.	Albert Hall, Stafford.	
CURIOS	Ernest Crampton	Playhouse, Felixstowe.	Devonshire Park, Eastbourne.	
GEMS, THE BRILLIANT	Ben Whitworth	W. Hall, Ogmore Vale.		
GIPSIES	Gane & Morley	Empire, Haverhill.	Empire, Halstead.	
JOY	Mackenzie Lee	Palace, Carmarthen.	Pavilion, Torquay.	
PIERROT, PIERRETTE & PIANO	Gane & Morley	Gaiety, Great Grimsby.	Empire, Redcar.	
P.P.P.'S	Gane & Morley	Winter Hall, Leamington Spa.		
QUEERS		Palace, Newbridge.	Theatre, Mullingar.	
ROYAL SCARLETS	Geo. Christian	Opera House, Derry.	Empire, Dublin.	
SUMMITS	Albert Lyon	Rusholme Pav., Manchester.	Rusholme Pav., Manchester.	
SUPERBS		Kursaal, Whitley Bay.		
TOPICS	Lister Reekie	Theatre, Aylesbury.		
WITS	Richard Jerome		Derby.	

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

THE CONCERT WORLD.

ACADEMIES AND SCHOOLS.

ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE-RD., N.W. 1. Instituted 1822. Incorporated by Royal Charter, 1830. Patron, HIS MAJESTY THE KING. President, H.R.H. THE DUKE OF CONNAUGHT, K.G. Principal, SIR A. C. MACKENZIE, Mus. D., LL.D., F.R.A.M. The Academy offers to pupils of both sexes an opportunity of receiving a thorough education in Music in all its branches, the Drama, Dramatic Elocution, and Dancing under the most eminent Professors. For terms and all other information, J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC (Incorporated by Royal Charter, 1883). Prince Consort-road, South Kensington, S.W. Patron, His Majesty the King. President, H.R.H. the Prince of Wales, K.G. Director, Hugh P. Allen, Esq., M. A., Mus. Doc. Hon. Secretary, George A. Macmillan, Esq., D.Litt. Syllabus and Official Entry Forms from CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC, Principal, Landon Ronald. Private Lessons in all musical subjects. Stage Training in Elocution, Gesture, Stage Dancing, Fencing, Weekly Orchestral Practices. Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s., comprising principal and secondary subjects, Harmony, Sight Singing, and/or Orchestra. Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public) free. Half Terms commenced Monday, Nov. 3. Victoria Embankment, E.C. 4. H. SAXE WYNDHAM, Sec.

TRINITY COLLEGE OF MUSIC (Inst. 1872). President: The Rt. Hon. the Earl of Shaftesbury. Chairman of Board: Sir Frederick Bridge, C.V.O., M.A., Mus.D. Director of Studies: C. W. Pearce, Mus.D. Director of Examinations: E. F. Horner, Mus.D. The College is open to students of all degrees of proficiency in Music, including beginners, who may enter at any time and for any number of subjects. All modern systems of Instrumental Technique and of Vocal Training are taught, also Elocution, &c. Particulars of the Teaching Department, Scholarship Regulations, and the Syllabuses of the Higher and Local Examinations, on application. C. N. H. Rodwell, *Secretary*, Mandeville-place, Manchester-square, London, W. 1.

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CONCERT PARTIES AND ENTERTAINERS' WANTS.

WANTED, by Lady Musical Entertainer, Engagements for Concerts, Socials, Parties, &c. Address, MME. EDITA, 30, Fulham-place, Warwick-avenue, Maida Vale, W. 'Phone: 4290 Hamp.

ADELINA A. LEVEY, C.A.B.A., will appear to-day at EMPRESS, BRIXTON. All wires and letters, 63, Rosebery-square, E.C. 1. Accepting special engagements.

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MUSICAL BRADFORD.

This winter season the Bradford Corporation are extending their activities considerably, and have appointed an entertainment director and manager, Mr. S. Winks, who has had over twenty years' experience, and who is busy fixing up all kinds of entertainments for the amusement of the residents of the city. Bradford's example might well be followed by other enterprising cities in the provinces, to the benefit of their townspeople and the concert profession. Mr. Winks is arranging a series of Saturday concerts with flying visits by London artists.

A COMIC OPERA REVIVAL.

Planquette's "Rip Van Winkle" was given by the Portsmouth Operatic Society last week at the Theatre Royal (kindly placed at their disposal by the Portsmouth Theatres, Ltd.), in aid of the Mayor's War Memorial Fund. The resuscitation of the amateurs is one of the interesting events of the year in the local music world, and it is a coincidence that they gave "Rip Van Winkle" at their initial performance in 1906. Their presentation was praiseworthy and reflected credit on the hon. conductor, Mr. Walton O'Donnell, R.M.L.I.

The Leisure of the People.

A national conference to consider the question of the leisure and recreation of the people in the light of the ideals and opportunities of this new time will be held in Molton Hall, Deansgate, Manchester, from the 17th to the 20th inclusive. The subjects to be discussed include "Music and the People," with Dr. Walter Carroll as chairman at the afternoon meeting. The speakers will be Dr. Walford Davies (Director of Music in Wales), Miss D. Daking (English Folk Dance Society), and Mr. Hugh Mytton, who is to open the discussion.

PELMANISE THESE TITLES.

THE GLADE OF MEMORIES

Words by D. CAMERON FORRESTER. Music by ART. E. HAYER

Sung by LUCILLE BENSTEAD.

MY LITTLE HOME IN ITALY

Words by DOROTHY HAYER. Music by ART. E. HAYER.

Sung by ROSELLE & CLIFFORD.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"Damaged Goods."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Walter Gilbert.—Revue, "All Spoof."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Geo. Neill. — Revue, "Ship Ahoy!"

Boots, The Chemists, 141, Union-street.

ACCRINGTON.

GRAND.—P., Victory Theatres, Ltd.; R. M., Mr. Fred W. Green; Mus. D., Mr. Geo. Haworth.—This week Messrs. Macdonald & Young's company present the delightful comedy, "Peg o' My Heart." Miss Peggy Mortimer in the titular rôle is charming.

NEW HIPPODROME.—G. M., Mr. J. Leo Connor; Mus. D., Mr. Jas. Taylor.—Messrs. Murray King and C. Clark's company present "Romance" here to capital houses.

Boots, The Chemists, 89-91, Blackburn-rd.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—Mr. Cecil Barth's company in "Charley's Aunt."

TIVOLI.—L., Signor Pepi; M., Mr. G. Johnson.—Fred. Curran, The Allied Girls, Pasquali Bros., Dan Laurie, May Brown, Granville, and Hunter and Bob.

PALACE.—L. and M., Mr. C. Finch-Hatton.—Miss Jessie Allen's company in "Eve's Garden" tops the bill. Other turns by Barry Barnes, The Lovick Jewels, The Great Wieland, and pictures.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges. — George Dance's company in the pretty and amusing comic opera, "Arlette."

PALACE.—D., Mr. W. S. Pearce.—Billie Val and her partner, in a pot-pourri of mirth, melody, and frivolity, head this week's bill, included in which are those versatile ladies, the Sisters Macarte, Elsie Bartlett, chorus comedienne; George Emery, light comedian; Niobe, in a musical act. Cecil Braham and Wal Devier, entertainers, complete.

Boots, The Chemists, 21-22, Union-st.; 56 Southgate-st.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Percy Leonard; Mus. D., Mr. A. Hirst.—The Ten Loonies, discord in harmony; Harris Coonie, eccentric coon; J. J. Wild and company present "The Midnight Nurse"; Alice Gill, contralto; and Marie Santol and company present "A Night in Japan."

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Warden; A. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—The Ulster Theatre Company commenced a six nights' engagement here on Monday in "The Drone" and "Thompson in Tir-na-Nig"; and yesterday "Love and Land" and "Felix Red and Bob" (first production) were staged.

ROYAL HIPPODROME. — Director of Entertainments, Mr. D. J. Clarke; Mus. D., Mr. J. C. Fowler.—The top of the bill here is occupied by Miss Violet Vanbrugh, supported by Scott Sunderland, in "The Great Aunt Elizabeth." Mr. Morny Cash the "Lancashire Lad," is paying a return visit; and John Barton and Annie Ashley create much amusement with "Money Talks"; Mr. Jock McPherson is a droll comedian; and also billed are Tommy and Yvonne, the Milly and Gordon Trio, and Les Latour, equilibrists on pedestal.

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter; A. M., Mr. E. J. Hart; Mus. D., Mr. J. C. Evans.—Mr. Alf E. Dodds presents here the Dixie Minstrels, in mirth, melody and harmony; the Stuart Duo, refined entertainers, make a decided hit; and Henry Recker, humorist and magic, speedily makes himself a favourite. Also here are Miss Trixie Jordan, comedienne and dancer; and Field and Mansell, in whirlwind painting act.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley; Mus. D., Mr. P. H. Boyle —Whit Gray, comedian, is a success here.

GAIETY.—G. M., Mr. Ernest E. Forbes; Mus. D., Mr. Fred Wright.—Meta and Melville, in dancing act; and Signor Marco vocalist, are here.

BIRKENHEAD.

THEATRE ROYAL.—S. P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd; Mus. D., Mr. Louis Burgess.—A fine performance by the Taylor Platt company of the interesting comedy, "Nurse Benson," is doing big business here. Miss Doris Kendal gives a faultless rendering of Lady Gilian Dunsmore, and Mr. J. Edward Pearce is equally well placed as Lord Messiger.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—Included in an excellent company are the original Hedges Brothers and Jacobson; Osborne and Perryer, in "Seeing the Show"; and Duncan and Godfrey, the popular cockney couple; Jack Shires, Yorkshire comedian; J. H. Wakefield, Miss Rosie Reys, Ventro, and Brown's Royal Bioscope.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Harry Weldon, the popular comedian, is a powerful attraction, as also is Du Calion, the loquacious laddie. May Edouin, comedienne; Albert Foster and Ninon; the Michael Richardini Troupe of Gymnasts; Arthur Severne, bass vocalist; Geo. Berry, comedian; and Mayne Steppers, the girls in white, also appear with distinction.

Boots, The Chemists, 239-241, Grange-road.

BLYTH.

THEATRE ROYAL.—L., Scottish Entertainment Co., Ltd.; M. D., Mr. F. Reed; R. M., Mr. Crowe; Mus. D., Mr. W. Letterborough.—After being in the hands of decorators and cleaners for over a week this theatre opened on Monday under the above new management. For the opening night Albert De Courville and Wal Pink's latest production "Keep 'Em Alive" was presented, and proved a great success.

Boots, The Chemists, 37, Waterloo-rd.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Menifot; R. M., Mr Hubert Dunbar; Mus. D., Mr. Tom Brown.—J. A. E. Malone's repertoire company is presenting "The Merry Widow" and "Gipsy Love" for the latter half of the week.

BOSCOMBE HIPPODROME.—R. M., Mr. Claude E. Marner; Mus. D., Mr. Fred Leake.—"Chu Chin Chow," presented by Geo. Grossmith and Edward Laurillard, continues to draw big houses.

Boots, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-road; 302, Holdenhurst-road; Westbourne; 80, Poole-road, West Southbourne; 20, Southbourne-grove Winton; 105, Wimborne-road.

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert.—The Birmingham Repertory Co. are here for six nights and two matinées, with Mr. John Drinkwater's fascinating play, "Abraham Lincoln." Mr. Herbert Lomas presents a subtle study of the many-sided character of the president.

PALACE PIER THEATRE. — M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—Mr. Bromley Challoner returns here this week with "When Knights Were Bold." As Guy de Vere, Mr. Challoner is as diverting as ever, and ably supported by Miss Marjorie Bellairs and the company.

WEST PIER THEATRE.—S., Mr. A. W. Scholey.—"A Little Bit of Fluff" is paying a return visit here, and receives a warm welcome.

GRAND.—S. L., Mrs. Kimberley; A. M., Mr. Frank Liston.—Mr. Lew Lake's production, "Sailor Lad," with its numerous company, and Joe Elvin in the star part, opened on Monday to crowded houses.

HIPPODROME.—M. D., Sir Walter de Frece; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. Ernest G. Oram.—Neil Kenyon, in new studies; Maudie Scott, full of comical and musical whimsicality; The Two Hollanders, Fisher Maid and Star; J. P. Ling, with versatile entertainment; The Eldens; and the Marie Novello Trio (Marie Novello, Gwyn Alwyn, and Ethel Varick) combine in an attractive bill.

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

PRINCE'S THEATRE.—Licensee, Mrs. James Macready Chute; M. D., Mrs. Chute and Mr. John Hart; R. M. & T., Mr. J. Ellis Miller; Asst. M., Mr. George M. Chute; Mus. D., Mr. George R. Chapman.—Mr. Martin Harvey, Miss N. de Silva, and company are here for the week. The plays announced for presentation are "The Breed of the Treshams," "The Burgomaster of Stilemonde," "The Only [illegible] and Melisande."

THEATRE ROYAL.—R. M., Mr. Alfred H. Hook; Mus. D., Mr. Malcolm W. Young.—Madge Douglas' interesting drama, "Discharged with Honour." The play is produced by Hamilton Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. S. Fortescue-Harrison; Asst. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—The programme here includes Eva Moore, supported by Athol Stewart, in the smart comedy, "The Punctual Sex." Billy Reeves, assisted by Amy Webb and Carroll Clucas, in the screaming absurdity, "The Right Key, but the Wrong Flat"; Nathana Brothers in the comedy [illegible] a Laugh"; Jessie Broughton and Fennie Creedon, in their musical entertainment; Graham and Cullen, "the knuts of the Navy and Army"; The Three Mahers, dancers; and Matsuyama, the Japanese tenor vocalist; and pictures.

EMPIRE.—L. & M., Mr. Sid Macaire; Asst. M., Mr. Frank Rieger; Mus. D., Mr. G. A. Main.—Mr. Harry Day is presenting his new musical revue, "Funbeams."

COLSTON HALL.—This week we have an exceptionally fine moving picture entertainment, entitled "The Kaiser's Destiny."

Boots, The Chemists, 9-10, Wine-st reet.

BURNLEY.

VICTORIA OPERA HOUSE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Mr. Klit-Gerarde present a musical farce entitled "Gay Bohemia."

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—The Graham Bros., in "The Butler and the Boots"; Jack Morrel Trio, illusionists; De La Rue, sensational mid-air act; McPherson and his piano-accordian; Victoria Cornetti, cornet soloist; Harry Gyvocal act; Dave Morris, the talking comedian.

PALACE.—P., Burnley Palace & Hippodrome Co., Ltd.; M. D., The Macnaghten Northern Circuit, Ltd.; R. M., Mr. F. Rintoul.—Nelson Jackson humorist; Gob Revette, in roses and colour studies; Le Nosselas, latest Parisian novelty; Tor Gott, Yorkshire comedian; Sisters Holmar Dancers and Duettists; The Goldflakes, in song and dance; Josey Leyton, Principe Boy; Jess and Toney, in Quick-fire comedy.

Boots, The Chemists, 90, St. James-st.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. H. Johnson.—Mr. A. E. Smith presents the revue, "All Bluff."

Boots, the Chemists, 28-30, Queen-street.

BURY.

ROYAL.—P., Northern Theatres Co. Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. William Holland.—After having been closed since Easter, during which period this popular house has been transformed into one of the best equipped theatres in the provinces—due regard having been given to the comfort of both artists and audience—the doors were reopened on Monday, after many postponements owing to local labour troubles, with Messrs. McDonald and Young's musical comedy success, "Going Up."

HIPPODROME.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Raymond Furniss; M. D., Mr. H. Heywood.—A. C. Beattie is presenting the Lancashire musical farce, "Sally in Society," with Miss Nan Taylor in the title part.

Boots, The Chemists, 5, Silver-st.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. E. A. Hastings; Mus. D., Mr. G. F. Burgess.—Thursday, Friday, and Saturday, Edward T. Hey's company in "Hindle Wakes."

HIPPODROME.—L. & M., Mr. Allan Milton.—R. E. Livesey, ventriloquist; Tony Raglan, in comedy piano act; pictures, &c.

PICTURE HOUSE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. George Taylor.—Continuous exhibition daily.

Boots, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. Gilbey Briggs.—Mr. Robert Courtneidge's company in "The Arcadians," including Miss Mildred Telford as Sombra.

Boots, The Chemists, 31 Petty Cury; 6, Market Hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mrs. H. Eliman; Mus. D., Mr. A. A. Thompson.—"The Quaker Girl" is presented by an excellent company.

HEDNESFORD DRILL HALL.—Richard Jerome's concert party, The Wits, occupy this hall for the week.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—Mr. Chas. B. Cochran's company, under the direction of Messrs. E. Lewis Waller and Philip Bennett, presents the successful naval play, "In the Night Watch."

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths. — Stanley Kirkby and Harry Hudson, in humour and harmony; T. E. Dunville, the popular comedian; Gordon and Rica, in a clever and amusing potpourri; The McGregors, in melody on the English concertina; Tex McLeod, the talkative cowboy, with his lasso wonders; Little Nancy Davies, clever juvenile artist; and Duncan's Scotch Collies.

Boots, The Chemists, 36, Queen-st.; 31 Albany-rd.

CASTLEFORD.

NEW ROYAL.—P., Messrs. Chas. Gadsby & Sons; L., Mr. A. E. Gadsby; B. M., Cr. Hy. Masterman, J.P.—Geo. A. de Gray's Co., "The Angel of His Dreams," is here, with Geo. A. de Gray and Etta Turner in the cast.

QUEEN'S VARIETIES.—P., The Castleford Queen's Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—Here are those Four Kids; The Red, White and Blue Trio, presented by Tom Diecoff; Lewis's Marionettes; Walter Kemp and Co.; Joyce Fletcher; Spitari and Jack Stocks.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—The Compton Comedy Company, in classical repertoire, including "The Rivals," "Outcast," and "Davy Garrick."

HIPPODROME. — Mus. D., Mr. A. H. Griffin.—Revue, "Honeymoon Island," featuring Jack Marks.

TOWN HALL.—P., Cheltenham Corporation. — Yesterday Miss Lena Ashwell recited "Bombing of Bruges," "The Sea is His," and "St. George," at the Philharmonic concert.

Boots, The Chemists, 129-130, High-street.

CROYDON.

GRAND.—L. & M., Mr. Cyril Royce; A. M., Mr. W. J. White; Mus. D., Mr. H. C. J. Nation.—Messrs. Macdonald & Young's company in "Fair and Warmer."

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. H. Chapman.—Little Tich, Goodfellow and Gregson, The Great Maurice, George D'Albert, Rose Cambry, pictures, Arthur Ferriss, Marjorie Fulton, Signor Torti, and Halma.

Boots, The Chemists, 38, George-st.; 42-44, North End.

DARWEN.

HIPPODROME.—P., Messrs. E. and A. Shorrock; Mus. D., Mr. W. Yates.—The Andrews—Anderson stock company present "The Black Sheep of the Family" and "Death or Glory Boys."

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Macdonald and Young present the musical success, "The Maid of the Mountains."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—The Wylie-Tate production, "Mr. Manhattan," featuring Mr. Fred Duprez in the title-rôle.

Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. Lew Lake presents Miss Dorothy Mulford and company in "For Services Rendered."

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Victor Kelly, in his latest successes; The Michaeloff Trio, including Mlle. Anjuta, the popular vocalist; Gene Gordon, comedy magician; Harvey Brinton, and the piano: Violet Grey, musical comedy artist; Hayes and Doree, comedy entertainers; The Lisbons, in novel skating scena; and Lucy Brennan, character comedienne.

DOVER.

ROYAL HIPPODROME.—Messrs. Beresford and Pearce present the comedy revue, "Snookered."

KING'S HALL pictures).—Master England, alto vocalist.

Boots, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Moss' Empires, Ltd., present Albert De Courvil e's successs, "Box o' Tricks," with a strong cast, including Syd Howard, John F. Traynor, Gaby Joyce, Lou's Du Cane, Charles Berkeley, Nellie Turner, and Lillian Barnes.

QUEEN'S.—P., Mr. Arthur Henderson.—George Cryal sketch company, Jack Woods, light comedian, and pictures make up the bill here.

MAIN STREET THEATRE.—P., Mrs Burke.—The Four Cronies, in Scottish musical comedy sketch, "Poosie Nansie," give a lively and enjoyable show. Pictures complete.

KINNAIRD PICTURE HOUSE.—L., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—Mr. Miller Reid, a well-known Glasgow bass, creates an excellent impression here. Solos by individual members of the orchestra, selections on the grand organ, and by the fine symphony orchestra, in addition to pictures, make up a capital programme.

PRINCESS'S.—G. M., Mr. W. B. McIntosh.—Varieties here by Ray and Douglas, comedy duo, and W. H. Smart, Irish comedian; pictures complete.

Boots, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; M., Mr. Douglas Gordon; A. M., Mr. Harcourt; Mus. D., Mr. F. Seymour.—"By Pigeon Post."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Pailgen.—Mr. Rex Gerard and company, including Miss Helena Pickard, in "Cook" and "The K.C."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Oswald Cray's company, including Miss Laurie Potter in "The Unmarried Mother."

DEVONSHIRE PARK WINTER GARDEN.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the Devonshire Park Winter Orchestra, under the direction of Mr. Emlyn Thomas. Artists for the week: The Westminster Singers, Miss Winifred Davis, soprano; Miss Madeleine Cherry, dancer; and Mr. Charles Heslop and the "Brownies." On Wednesday afternoon Mr. Descharkoff's Symphony Orchestra, also Miss Winifred Firth, soprano.

Boots, The Chemists, 14-16, Sussex-gardens, 6, Seaside.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mrs. E. E. Leaning.—Mr. Robt. Courtneidge's company appeared here on Mon., Tues. and Wednesday, in "The Law Divine."

Boots, The Chemists, 30, Market-place.

GT. YARMOUTH.

AQUARIUM.—L., Mr. W. H. Nightingale; Mus. D., Mr. Wm. Chapman.—"The Powder Girl," musical comedy revue, presented by the Reliable Enterprise, Ltd.

THEATRE ROYAL.—L., Mr. W. H. Nightingale; Mus. D., Mr. A. S. Wilson.—Leonard Laurence and Dorothy West-Symes, in "Leah Kleschna" and "A Cigarette Maker's Romance."

REGENT THEATRE.—M. D., Mr. G. F. Allen; Mus. D., Mr. C. Holden.—Kuba Quartette, Henry Ricardo, Revill and Syd.

HIPPODROME.—M. D., Mr. E. W. Nichols; Mus. D., Mr. J. C. Everard.—Fusola, Sisters Billington, Rosellian Quintette, Norman and Les Classiques.

Boots, The Chemists 2, Broad-row; Kingst. and Theatre Plain.

GREENOCK.

KING'S.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. F. H. G. Hughes.—Comic Operas (1915), Ltd., present J. Bannister Howard's chief company in "The Belle of New York."

Boots, The Chemists, 24, Hamilton-street.

GOOLE.

COLISEUM.—P. & M., Mr. R. Popplewell; Asst. M., Mr. Eric Popplewell.—Miss Kit Toms presents "The Dollar Baby."

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—Messrs. Heath and Moreton's company are appearing here in "The Geisha." During the last half of the week "San Toy" will be staged.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. Lewis Crabtree.—The drama, "Forgotten," in which S. Herbert Humber and Nina Blake Adams successfully undertake the leading rôles, is here.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. E. O. Waller; M. D., Mr. Wm. Davidson.—A first-rate attraction is provided by the Australian Entertainers in their musical comedy "Issues." The programme also comprises Lilian and Gracie, gymnasts and dancers; Kidd Love, American coloured artist; The Four Hesseys, in vocal and instrumental act; and Pauline Travis, male impersonator.

Boots, The Chemists, 1, Cornmarket.

HANLEY.

ROYAL.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis; Mus. D., Mr. George Turner.—"Oh, Joy!" is presented by Mr. J. A. E. Malone's company.

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer; Mus. D., Mr. Isaac H. Cartmell.—Grock, the Royal humorist, stars here; Tom D. Newell, dame comedian; Patti Loftus, comedienne and dancer; Tiny and Tot, in vocal and dancing act; Alfredo, the vagabond violinist; and Hamish Macleod and Jack Bernard, comedians, also apear.

Boots, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. F. Scutt; Mus. D., Mr. Thos. Hilton.—A welcome return visit of Mr. Walter Howard's company in his popular patriotic play, "Seven Days' Leave."

Boots, The Chemists, 17-19, Robertson-st.; 61, George-street.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros (Theatres) Ltd.; R. M., Mr. Chas. Locke; Mus. D., Mr. Arthur Godber.—Clown Argo, [illegible] and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robert A. Brown; Mus. D., Miss D. M. Cuslack.—Joyce and Shield, Sterling and Richmond, and pictures.

HORNCHURCH.

VICTORIA THEATRE.—M., Messrs. Alf. Bailey & Co. — Messrs. Leo Trood and Harold Holland are announced to present, during the latter half of the week, George Potter's romance, "Tiger's Cub," with Miss Nellie Warren as The Cub.

COLISEUM.—P., Messrs. Thompson Bros.—"Over the Top," a melodramatic musical comedy, is here for the week.

Boots, The Chemists 31-32 Market-place

KING'S LYNN.

THEATRE ROYAL.—L., Mr. F. H. Cooper; R. M., Mr. R. Gerald Balls.—J. A. E. Malone's company in a new musical comedy, "Oh! Joy," for the first three nights of this week, and for the latter half of the week Gilbert Miller presents "Nothing But the Truth."

Boots, The Chemists, 43-44, High-street.

LEEK.

GRAND.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt. —Monday, Tuesday, and Wednesday, Mr. Edwin T. Hey's company present "Hindle Wakes."

Boots, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith. — A new revue, entitled "Homeward Bound," proves to be a strong attraction in the hands of Fred Hutchings, Lilian Farrar, and a company of expert revuistes. The bill further includes the acrobatic eccentrics, Bob and Dotty, in "Fun on an Island."

Boots, The Chemists, 15, Leith-walk.

LONGTON.

EMPIRE.—P., Longton Theatre, Ltd.; G. M., Mr. Chas. Bradley.—Joseph Cheetham, the well-known tenor, heads the bill, and is supported by Chilton, novel notion caricaturist, assisted by Miss Vanity; Fred Brand, in coon songs and—dances; Rich Taylor, the whistling ventriloquist; The Two Violets, speciality dancers; The Alexanders, in an artistic musical act; Bert Marrow, comedian; and The Three Neslos, in their comedy gymnastic act.

MIDDLESBROUGH.

GRAND OPERA HOUSE.—L., Mr. J. C. Imeson; Asst. M., Miss M. Morton; Mus. D., Mr. Albert Chidzey. — Mr. Seymour Hicks' principal company are presenting the delightful comedy, "Broadway Jones."

THEATRE ROYAL.—Sole P., Mr. J. C. Imeson; M. D., Mr. Cecil Imeson.—A farcical revue, "Tiddly Winks," is being staged here this week.

HIPPODROME. — Sole P., Mr. Thos. Thompson; G. M., Mr. W. S. Gibson; Mus. D., Mr. H. J. Waldron.—The chief variety attractions are De Alma, who delights the audience with his wonderful banjo playing, and the Doves, in a clever gymnastic exhibition. Pictures complete the bill.

EMPIRE.—Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—A capital programme here includes the Three Sisters O'Hara, in repertoire of melody and comedy. Other principal attractions are Horace Barnes, impromptu rhymster; Clarice Chesney, comedienne; Evelyn May, in charming violin selections; Jimmie Pullen, comedian; Penman's Four Nibs, in a smart acrobatic act; and Miss Ellis Drake and company, in a Scottish comedy playlet, "Oh! Mother."

Boots, The Chemists, 17, Corporation-road.

MORECAMBE.

ROYALTY.—Sec., Mr. E. G. Bradshaw; A. M., Mr. F. Morphet; M. D., Mr. W. Spencer.—Mr. William Macready and Miss Edna Godfrey Turner, and an all-star cast are here in "The Idler."

NEW PAVILION.—G. M., Mr. G. Hall. —Mr. T. E. Rema presents his concert party, The Chums.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Cuthbert Hawley; A. M., Mr. Ian Lambert.—Messrs. Flintoff-Moore English Opera Co. present this week "Il Trovatore," "La Traviata," "Faust," and other popular operas.

GNOLL HALL.—P., Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The programme here includes Arthur Woodville, versatile comedian; Morgan and Griffiths, the premier Welsh duettists; and pictures.

GWYN HALL.—P., Neath Corporation; L., Chief Constable Wm. Higgins; R. M., Lieut. Vaughan Morgan Cullen.—The Welfitt-Gray Repertory Co. are appearing in "A Perfect Day," "A Fool in Paradise," "Poppy," and "The Garden of Sleep." The title-roles are in the capable hands of Miss Ann Welfitt and Mr. Cecil Gray, supported by a strong company.

Boots, The Chemists, 56 Wind-street.

NUNEATON.

HIPPODROME.—P., The United Electric Theatres, Ltd.; R. M., Mr. H. R. Lynn; Mus. D., Mr. J. Parsons.—Messrs. Green, Smith and Sleight's company in "Fizz."

Boots, The Chemists, 11, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor. — Messrs. E. Lewis Waller and Philip Bennett are presenting Mr. C. B. Cochran's No. 1 company, in the musical play, "As You Were." A strong cast includes Sybil Arundale, Maudie Francis, Ronald Brandon, and Billy Bennett.

Boots, The Chemists, 1, Queen-st., and 120 St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Wm. W. Bingham; Mus. D., Mr. Bert W. Stephens.—Mr. Durward Lely and company are appearing in "The Bonnie Brier Bush."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. W. Reid; Mus. D., Mr. [illegible] Hamilton.—Lottie Lennox, comedienne; Frank Wilson, instrumentalist; Elroy, "the armless wonder"; and pictures.

REDDITCH.

PALACE.—P., Mr. Howgate; Mus. D., Mr. Fr. Head.—Mr. Stanley Carlton's Co. present "The Christian."

Boots, The Chemists, 3, Evesham-st.

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helens Theatre, Ltd.; A. M., Mr. Harry E. Johnson; Mus. D., Mr. Geo. Ireson.—Second week of the Allington Charsley Grand Opera Company.

HIPPODROME.—P., Hippodrome (St. Helens), Ltd.; L. & M., Mr. I. B. Lloyd; M. D., Mr. Galston.—Sisters Reeve, Napoli, Mutt and Jeff, H. O. Wills, Bros Alders, Ivor Vinter, and the Four Sisters Martelloni.

Boots, The Chemists, 6-8, Ormskirk-st.

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—Lily Morris, Gintaro, Lole Coin, Wal Lesby, White and Pyke, Dainty Vesta, Jose de Morales, Johnny O'Brien, and Horace Wheatley.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred. Bernardo.—Paul Roey's accordian ensemble, Bert Groves, Millie Maud, The Ladringos, Douglas and Mona, Bert Rayburn, Solo and Company, Stewart Morton.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston; M. D., Mr. Warwick Moore. — Gilbert Miller presents "Daddy Longlegs," the cast including Beatrice St. Vincent and Norman Partriege.

PALACE. — R. M., Mr. Will Murray; A. M., Mr. Harry Taylor; M. D., Mr. J. Wilde. — Ernest Dottridge presents "My Son Sammy."

HIPPODROME.—R. M., Mr. Harry Yardley; M. D., Mr. Alex. Kirby.—Robert Courtneidge's company, in the musical comedy, "Petticoat Fair."

Boots, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

SOUTHPORT.

OPERA HOUSE.—L. & M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Macdonald and Young present "Soldier Boy," which is playing to good business. Miss May Martin, Miss Zella Worth, Cecil Rutland, Bert Murray, and Ripley Evans are the pick of a good cast.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—The star turn here is Robb Wilton. Others are J. H. Scotland, Kitty Sinclair and Harry Dalva, Pear Mitchell and Sister, Mollie Bidler, The Five Petleys, and Fields and Doreen.

PAVILION.—L., Mr. G. W. Bel; A. M., Mr. J. Thomson.—Jackson Owen presents his popular revue, "Na Poo." Crowded houses have marked their appreciation of this excellent comedian's production.

Boots, The Chemists, 26, Chapel-street; 383-391, Lord-street.

STAINES.

ALBERT HALL.—R. M., Mr. John Kennedy.—Mohawk and Moore and Burgess Minstrels.

ALHAMBRA.—M. D., Mr. Fred. Collins; R. M., Mr. Geo. Paulton; Mus. D., Mr. James Nelson.—Jimmy Jewel in "Idleitis"; Selwyn, ball-puncher; Eddy Reed, entertainer; Bessie Brenne and Walter Erard; Jim C. Max, coon singer; Jack Lyndon and Dorothy Moore; Mme. Sarah Rees, vocalist.

OLYMPIA.—R. M., Mr. Jack M. Calder; Mus. D., Mr. James Holden.—Dr. Walford Bodie and company.

STOCKTON.

HIPPODROME.—P., North E. Entertainments, Ltd.; S., Mr. G. V. Stainton; M., Mr. H. B. Metcalfe; Mus. D., Mr. P. Ferri. —Fred Karno's latest production, "Kill or Kure," featuring Archie Glen, Irene Shamrock, and Jack Watt, is the chief attraction here. The Fan Jacks, lady and gentlemen equilibrists; and Vincent and Le Clair, dancing entertainers, also appear.

GRAND THEATRE.—P., Alderman J. Batty; M., Mr. W. Batty; M. D., Messrs. Bently and Greenfield.—Mr. E. F. Furneau's company, in the drama, "Lest We Forget." Mr. Furneau in leading part.

Boots, The Chemists, 104-105, High-street.

TORQUAY.

THEATRE ROYAL.—Licensee & M.D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—A first visit is being paid here by Messrs. Fred Karno and Leon Vint's company in "A Week-end." Mlle. Iris de Villiers makes a charming vivacious Lucille Auguste and keeps the audience in merry mood, whilst the Ambrose Tibbit of Mr. Norman Clapham is a capital study.

PAVILION.—G. M. (for the Corporation) Mr. C. G. Price; Mus. D., Mr. Francis Burton.—A brief visit is made this week by Miss Gladys Moger, assisted by Mr. Ivor James, Mr. Harold Samuel, and Walter Johnstone-Douglas. For the latter part of the week Messrs. Will Gane and Cecil Morley, Ltd., present "The Tourists," including Miss Adelaide Hartland, a brilliant soprano, and Mr. Horace Mauger, comedian.

Boots, The Chemists, 46-48, Fleet-st.

WALSALL.

HER MAJESTY'S.—P., Walsall Theatres G. M., Mr. W. J. Andrews; A. M., Mr. Guy Tennant.—Scot Watson's revue, "Cheer-O," is the attraction here.

GRAND.—P., Walsall Theatres Co., Ltd.; G. M., Mr. W. J. Andrews; A. M., Mr. Guy David.—Oswald Bemand tops the bill here, and others in a good variety programme are Steele and Ross, Dorothy B. Lloyd, Gwen Thomas, Cookson, Walker and Wright, and Leo Bliss.

Boots, The Chemists, 25, Park-street.

WATFORD.

PALACE THEATRE.—M., Mr. Tom Taylor. — Arthur Hardy's

BILLY O'CONNOR

B. SHEREK.

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 17, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 8 NOW DUE.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Lee and Rose.

HAMILTON HIPPODROME (rehearsal, 1).—George Sax presents "Happy Moments" Revue.

IPSWICH HIPPODROME (rehearsal, 2).—Hiawatha and Squaw, P. F. Shine and Co. in "Breaking the Clouds," Roe Hampton, Mollie Iredale, Annison and Major, The Sovereigns.

IPSWICH LYCEUM THEATRE.—J. W. Turner's Opera Co

NORWICH HIPPODROME (rehearsal, 2).—Esta Stella, Evelyn May, Hamilton Conrad, Rosie Jaxon, Two Conns and Lloyd, Austal and Arthur, Chris van Behn.

NORWICH THEATRE ROYAL.—"Oh, Joy!"

PAISLEY THEATRE (rehearsal, 12).—Donald and Carson, Billy Walters, Three

RAYMOND Monarch of Mystery.

Melfords, Dave Godfrey, Jenkins Brothers, Vera Rooney, Algar and Lawrence, Mathew Boulton and Co.

RINK PICTURE PALACE, PAISLEY (rehearsal, 6).—Bish and Bish, Lilian Gordon, Andy Moran.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY. Cecil Lyle, Jennie Castelle, Tom E. Dean, Mountfords, Adams and Willest, Molly West, Bioscope.

WEST BROMWICH EMPIRE. Goodall, Rex King, Jamie Watson, G. Emual, The Mainards, J. and O'Neil, Irish and Margie, Bioscope.

WEST BROMWICH OLYMPIA.—Revue, "All Bluff."

WEST BROMWICH THEATRE ROYAL.—"Roses of Picardy."

LONDON SYNDICATE HALLS.
(See page 27).

LONDON THEATRES OF VARIETIES.

CAMBERWELL PALACE (rehearsal, 4).—Fred Karno's Company, "Moonstruck," Naughton and Gold, Tom Gott, Radford and Russell, Torino, Nella Allen.

CLAPHAM GRAND (rehearsal, 4).—Billy Merson, Daisy James, Orpheus, Tom Edwards, Wyn and Ivy, Cissie Lupino, Tambo and Tambo, Billy Simpson, Alf James and Co.

COLLINS'S MUSIC HALL (rehearsal, 4).—Jack Pleasants, the Poluskis, Reg. Wentworth, Grey and Scott, the Ballad Mongers, Arthur Woodville, Woolmer Young, Riskit and Betty, W. T. Ellwanger and Co.

CROYDON EMPIRE (rehearsal, 4).—Elliott Savonas, Tom Edwards, Christine Roy, Audrey Knight, Harry Herbert, Victor and George, The Sutcliffe Family.

HAMMERSMITH PALACE (rehearsal, 4).—Pimple and Co., Chas. Cohan, Farr and Farland, Bruce Green, Laurie's Juveniles, Haydn Wood and Dorothy Court, Kitty Grey, Haig and Novel, Madge Dalton.

HOLBORN EMPIRE (rehearsal, 11).—Ernie Lotinga and Co., Jack Pleasants,

RAYMOND Supremest of Sorcerers.

King and Benson, Ernest Hastings, Gardini, Naughton and Gold, O'Wray and O'Dare, Bruce Green, Doris Ashton.

ILFORD HIPPODROME (rehearsal, 4).—G. H. Elliott, Kate Carney, Carlton, Ber Weston, Wyn Hulm, Halma, Clark an Ritchie, Fred Cooper.

ISLINGTON EMPIRE (rehearsal, 4).—Ella Shields, Jay Whidden, Anna Dorothy, Colley and Scott, Jock Whiteford, Arthur Ferris, Two Pearls, Dick and Jim, Doc Campbell.

KILBURN EMPIRE (rehearsal, 4).—Farr and Farland, S. W. Wyndham, Wilson Hallett, May Henderson, Bert Elliott, Dolly Elsworthy, Anna Hana, The Havilands, Eddie Grey.

LEWISHAM HIPPODROME (rehearsal, 4).—Harry Day presents "Funbeams."

PALLADIUM.—Geo. Lashwood, Max Darewski, the Versatile Three, Geo. Carney, Johnson Clark, Mayne Steppers, Sam Barton, the Joannys, Wilbur and Pune's Hawaiian Scena.

POPLAR HIPPODROME (rehearsal 4).—G. H. Elliott, Scott Gibson, Carlton, Nora Delany, Bert Weston, McIvor and Scott, Two Junes, Mollie Butler, the Altos.

PUTNEY HIPPODROME (rehearsal, 4).—Gertie Gitana, Rosie Lloyd, Clo D'Arte, Dorothy Lena, Maurice, Manny and Roberts, The Alvarettes, McDonald, Watson and Co.

SHOREDITCH OLYMPIA (rehearsal, 4).—May Moore Duprez, Fred Russell, Goodfellow and Gregson, Tom E. Hood, Nellie Ryan, Scott Gibson, Jay Whidden, Daisy Griff, Paul Freeman, Will Collinson and Co., Frank Powell.

WILLESDEN HIPPODROME (rehearsal, 4).—Chas. Morritt, Bransby Williams, Dora Lyric, May Henderson, Geo. D'Albert, Jock Mills, Manny and Roberts, Marjorie Fulton.

WOOLWICH HIPPODROME (rehearsal, 4).—Blaney and Farrar, Harry Champion, Thora, Spalding and Vanguard, Thompson and Walker, Hartley Wonders, Florence Yaymen, Rose Cambry, Harry Blake, Jack Smiles.

MACNAGHTEN TOUR.

BLACKBURN.—Les Nossellas, 4 Hoseys, Florence Irving, Joe and Betty Binns Alcide Capitaine, Marie Lawton, "First Impressions," Three Ernests, Orpheus Trio

BRADFORD.—Lilian and Gracie, Edgar Curtis, Maggie McLean, Horner and James, Leo Fields, Fayre Four.

BURNLEY.—Harry Beasley, Damsell and Boy, Alby Williams, Gibbon Duo, Zaleski Katie Butler, Carmo.

CARLISLE.—Berry and Hart, Napoli, Albert Vivian Peake, Nan Terry and Composer, 4 Colonial Girls, Norman Osborne, Derwent Doyle and Lohr.

HALIFAX.—Brinn, Sharp's Tromboneers, Marvello, De Busse, "Oh! Mother," Aimee Roberts, Frederick Eatham.

HUDDERSFIELD.—Pauline Travis, Herbert La Martine, Sisters Holman, Wilfred

RAYMOND Merriest of Magicians.

Burnand, Jess and Tony, A. D. Robbins, Marvin and Rhyde.

SOUTHAMPTON.—Ackroyd and Partner, Baisden, Roselle and Clifford, Lizuka and Partner, Will Gardner, Morgan and Burke, Sylvester and company.

WARRINGTON.—Lillie Lassah, Pansie Maisie and Max, Horace Barnes, Ferguson and Mack, Gaby Revette, "Winning Way," Griff.

(Rehearsals at all Halls at 12.)

MOSS' EMPIRES, LTD.
(See page 22).

STOLL TOUR.
(See page 27).

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Harry Day's "On the Wing."

BRIGHTON HIPPODROME (rehearsal 12).—Wylie-Tate, "The Follies of 1919."

GLASGOW ALHAMBRA (rehearsal, 12).—Wylie-Tate, "The Whirl of To-day."

LEEDS HIPPODROME (rehearsal 12).—Geo. Dance's "Bing Boys on Broadway."

LIVERPOOL HIPPODROME (rehearsal, 12).—Lew Lake's "Pretty Peggy."

MANCHESTER PALACE (rehearsal, 11).—Phyllis Neilson-Terry, Gilday and Fox, Harry Weldon, Vera Wootton, Jerry and Co., Maggie Clifton and Partner, Pages Dolls.

MARGATE HIPPODROME (rehearsal, 1.30).—Green's revue, "Fizz."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Revels," Three Jees, Geo. Jackley, Renee De Bauga, Lily Long.

PARIS ALHAMBRA. — Commencing Nov. 21. The Kratons, Frank Van Hoven, Dippy Diers, The Five Petleys, Knapp and Cornalla, Oswald Williams, Sisters Weston, Fortuna, Freres Helder, Marcantoni.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Zona Vevey and Max Erard Margo Retta, Fred Laurier, Nelson and Nelson, Dave Lee, Tex McLeod, May Sherrard, Walton and Lester.

PRESTON EMPIRE (rehearsal, 11).—Herbert Jay's "A Temporary Gentleman."

SHEFFIELD HIPPODROME (rehearsal, 12).—Miss Vesta Tilley, Four Storks, Ajax and Emily, Brown and Potter, Harry Bedford, Effie Mann, G. S. Melvin.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Billie Reeves and Co., Bert Errol, Will Lacey, Ed. E. Brown, Alice Lilley, Haley's Juveniles Thornley Dodge, J. P. Ling.

SOUTHEND HIPPODROME (rehearsal, 1.30).—G. T. Pattman and Co., Hilda Glyder, Ted Waite, Sandford and Lyons, Roy Dove, Knut Brook.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Sam Mayo, Gobert Belling, Alexia

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YEOVIL PALACE. — Relwyskow, Rey Royce.

MISCELLANEOUS.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsals, 2.30).—The Four Barlicks, The Devannies, The Brookland Girls, Phil and Archie, White and Jerome, Leslie and Rone, Cox and C., Revuette, Charlie Lyndon, Lottie Ray, Eric Romaine, Mary Briggs, Derry Ford, Lily Ashwell, Edythe Cormack, Rosie

RAYMOND King Laugh Maker.

Lennard, Mignon de Rone, Barry Bent, Weaver, May Vincent.

ALDERSHOT HIPPODROME (rehearsal, 1).—Hickey's Comedy Circus, The Great Como, Signor and Madame Borelli, Spence and Jocelyn, Woodhouse and Wells, Baxter and St. Welma, Phyllis and Giles, Dora Dare.

ASTON HIPPODROME (rehearsal, 12).—Edna Latonne, Clark's Crazy Cyclists, Fisher and Lea, Langley Bros., Chas. [illegible], McGarvey and Seeler, Quilbecq.

AYR PAVILION THEATRE (rehearsal, 1).—James Jewel and Co., James Houston and Co., Jan De Martel, The Elliotts and Glenn Gower, Belle Sylvia, The Bromlos, The Scotch Thistles.

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CHELTENHAM HIPPODROME. — C. Dottridge's Co., "My Son Sammy."

COVENTRY HIPPODROME (rehearsal, 1).—Empire Operatic Quartette, Lole Conn, Clarice Chesney, Sam Hilton, Cullen and Carthy.

DUNDEE KING'S THEATRE (rehearsal, 12).—Robb Wilton, Griffiths and Carmen, Haywood and Hay, Emmelyn Walters, Rich Hayes, Alpho, Martin Breedis.

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Lynn and Lynda, George Rae.

FOLKESTONE PLAYHOUSE rehearsal, 12).—Talbot and Care, Dolly Lang.

GLASGOW PAVILION (rehearsal, 11).—"Bobo" revue, Fernley Ramus, Elli

RAYMOND is in Town.

Jackson and company as booked.

GOOLE COLISEUM (rehearsal, 1).—Fuji Family, Neptune Quintette, Bros Lawn, Harland and Rollison, Vou A'Mee's, Allan Hanbury, Two Violets, Jack Poulter, C. J. Saltley and Lady.

GUILDFORD ROYAL (rehearsal, 2).—"The Quaker Girl."

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NORTHAMPTON NEW THEATRE (rehearsal, 12).—Vivian Foster, May Mayo, Flynn and Haynson, The Zanettos, Connie Howard, Dorothy Storm, Harry Gilmore, McLean and Carroll.

PENGE EMPIRE (rehearsal, 12).—Hayden Coffin and company in "The Purple Mask."

PONTYPRIDD TOWN HALL (rehearsal 3.30).—Florence Smithson, The D'Ormondes, Purcella Bros., Arthur Astill Tom Leamore, Theo Ward, Wal and Rose

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"SCHOOL FOR SCANDAL" AT THE CRIPPLEGATE THEATRE.

Richard Brinsley Sheridan's immortal comedy, "School for Scandal," although often chosen by amateurs and dramatic academies for the exhibition of their talents, is far from being the easy task that it looks, and it is greatly to the credit of the gallant little band of amateurs directed by Miss Alice D'Egville, who produced the comedy at the Cripplegate on Monday, that they managed to enter so thoroughly into the spirit of the period of the play. Rough spots there were here and there, but on the whole the company acquitted themselves most honourably. The play was most sympathetically and carefully produced, and the setting, considering the exigencies of the stage, nothing short of wonderful.

There were one or two individual performances of extraordinary merit. The Sir Peter Teazle, for instance, as represented by that old stager, Mr. Bisley Willmott, was a carefully-thought-out study in which the tinge of pathos underlying the part was well expressed. Miss Alice D'Egville herself, as Lady Teazle, was another artist who covered herself with glory, whilst a capital character-sketch was provided by Miss Edith Miers as Lady Sneerwell. Mr. Eric Leslie, as the hero, Charles, invested his work with those little touches of the experienced hand which the note on the programme, "by kind permission of Mr. Ben Greet," would lead one to expect, whilst Mr. Charles Barrett was hardly less successful in the thankless part of Joseph. Mr. Stuart Bull and Mr. Norman Macpherson did all that was necessary for the parts of Sir Oliver Surface and Sir Benjamin Backbite, and great credit is due to Mr. Ewart Wheeler and Mr. Henry Herbert for two neat little character-studies as Moses and Trip respectively. Miss Mary Richmond was more than adequate as Mrs. Candour, and Miss Lottie Hiscox made a sweet and unaffected Maria. The performance, which, with very laudable intent, was in aid of the St. Dunstan's Hostel, was considerably brightened by the incidental music provided by Mrs. Clark and her string quartette.

"Pan" is the title of a new weekly, of which Messrs. Odhams are the publishers. Described as "a journal for saints and cynics," it makes a special appeal to those who welcome a periodical containing a variety of amusing articles and stories, together with striking drawings in colour and black and white. The first number has contributions by T. W. H. Crosland, Basil Macdonald Hastings, Ashley Sterne, Lady Kitty Vincent, and others. There is also a humorous page by H. M. Bateman, and the attractive cover is by Pizer. "Pan," which claims to strike a new note in modern journalism, bids fair to be a successful venture.

HIS MAJESTY

THE SHAH OF PERSIA

AT THE THEATRE

Laughed till he wept.

Great interest was taken in the visit of the Shah to the second performance at the Manchester Hippodrome in the evening. The Royal Party occupied a large box just below the grand tier, decorated with masses of white chrysanthemums. His Majesty was accompanied by the Lord Mayor and Lady Mayoress, the Persian Princes, members of his suite, and members of the Reception Committee.

.....

His Majesty, who was in plain evening dress, without any touches of oriental magnificence paid very close attention to the performance, and was greatly amused by some of the turns. The antics of the NATHANO BROS. on Roller Skates, brought tears of mirth to his eyes.

"Daily Dispatch."

If HIS MAJESTY THE SHAH OF PERSIA

laughed at us, why not get

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Dear Jack,
Have received offer to judge the next Beauty Competition.

Dear Gene,
Thanks for the Face Cream. Have heard it's very good so hope to send my order next week.
Guess the Dago is doing a fine chestnut trade between the shows.

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DEATHS.

DOYLE, T. F. — Late manager of the Theatre Royal, Bradford, for twenty years, passed away at his residence, 4, Avondale-road, South Croydon, aged 87 years, Nov. 3, 1919.—R.I.P.

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THE LAURENCE IRVING MEMORIAL.

TRIBUTE TO DISTINGUISHED FAMILY.

We print below the full text of the address delivered by the Rev. Hugh Chapman at the unveiling of the Laurence Irving memorial at the Chapel Royal, Savoy, on the 1st inst.

We are met to-day to dedicate this beautiful lectern to the memory of Laurence and Mabel Irving, who, some five and a half years ago, were called home together in the wreck of the Empress of Ireland on the River St. Lawrence. Though the circumstances were tragic enough, the healing hand of time transformed it into an idyll so far as they were concerned, our chief remembrance of it being that husband and wife were clasped in each other's arms, and thus sank into a sweeter and happier existence. Not to many is it given to have such a painless or united end, which through faith and inward conviction has long become for us the true beginning of better things. The larger cataclysm of the war has intervened, but we who meet here are poetic enough to think back to that wonderful morning when well-nigh a thousand souls were ushered into eternity through what we should have called an accident unless we held that everything, whether for good or ill, is prearranged by the Universal Father of us all.

Thus they passed, while to-day we think of them not so much as lovers and perfect companions, but as fellow-workers in a profession which they both adorned and to which they were entirely devoted. Few names stand out more prominently in the dramatic world than that of Irving, and it is within the recollection of many how the late Sir Henry himself unveiled the window to his friend D'Oyly Carte, having often worshipped here when, under Henry White, the Chapel of the Savoy stood more or less for the Mecca of the stage in London. Within the last fortnight Harry Irving, dear to so many here, has himself passed on, nor can we doubt but that he is with us at an act of reverent worship which is the only logical basis for communion between those on this and those on the other side. It is interesting to note how the two sons, Laurence and Harry, carried on the traditions founded by one who lifted his art to an exceptionally high level, and who was easily first amongst the actors of his day, inspiring not only popularity, but immense personal respect. Since then it is an open question whether that art has not seriously declined, laying the heavy burden of its restoration on the shoulders of many present and of all who have its best interests at heart.

The Irving family have always got over the footlights into the hearts of the audience, whilst the box office played for them a secondary part compared with that impalpable but extraordinarily real influence entrusted to the finest interpreters of human emotion. To-day, when we cannot help thinking of such names as those of Herbert Tree, Charles Wyndham, and several others for whom the curtain has rung down, I regard it as no small honour to unveil this exquisite piece of work by my friend Mr. Bayes, himself a genuine artist, who has put his very best into it from the highest motives, and with a view to the consecration of what will always be held dear by the best type in Bohemia.

As for Laurence and Mabel, Henry Irving and his son Harry, we think of them on All Saints' Day with countless others who have "gone west," in a far serener and higher world, where the rôle of the actor is at last merged into reality. We should be lacking in honesty and courage if we failed to point out that only so far as drama recognises the claims of religion and refuses to allow itself the false privileges of non-morality associated with the artistic temperament is there the smallest *raison d'être* for such memorial services. Though immense charity is demanded in the case of those called to this complex career, spirituality, or at least a yearning after holiness, is required both by conscience and public opinion on the part of all who profess and call themselves Christians. Otherwise, surely, logic would suggest that in the case of those who deliberately reject these conditions, a Pantheon, rather than a church, would be suitable to celebrate their achievements, however great, so long as they have breathed the atmosphere of a purely worldly plane.

Given, however, the glory of God as his underlying motive, every one who is doing his best in any sphere to illustrate beauty, to inspire his fellows and to act as spokesman for the majority who are sadly dumb and need the artist to express their pent-up longings, is a true priest of humanity, and, having played his part as well as in him lay, will doubtless hear that best of welcomes, "Well done, on thine own plane, enter thou into the joy of thy Lord."

THE O.P. CLUB.

FAREWELL DINNER TO LORD LEVERHULME.

Lord Leverhulme, the president of the O.P. Club, who is about to depart on a world tour, was the guest of the evening at a dinner given by members of the club at the Adelaide Rooms on Thursday. Among a large number of members and friends present, with Lord Dewar in the chair, were: Lieut.-General Sir John Monash, Col. Sir J. S. Young, the Hon. A. C. Macdonald, Sir Henry Gould Adams, Mr. G. B. Burgin, Mr. Arthur Croxton, Mr. S. B. Joel, Mr. T. Honey, Mr. Carl Hentschel, Mr. T. Macdonald Rendle, Mr. Murray Griffith, Mr. Percy Barranger and Mr. J. Evans (hon. secretary).

Lord Dewar, who proposed the toast of "Our President," remarked that they were all of them proud of their club and that of all the many distinguished guests they had entertained none had won their respect and admiration more than their president. Every genius, he said, had shown some sign of latent capability, but the subject of the toast had broken out in so many directions that one never knew in what direction he would break out next. Some liked work; others liked to look on. Lord Leverhulme belonged to the former class. They wished him Godspeed on the tour he was about to take.

In reply Lord Leverhulme said he had never been associated with a body of ladies and gentlemen with whom he had been happier than with the members of the O.P. Club.

Mr. Murray Griffith proposed "The Visitors," and in reply General Sir John Monash spoke of the hospitality extended by the people of Great Britain to the Overseas troops, which, he said, had been magnificent and of the greatest Imperial significance.

A characteristically witty speech was made by Mr. T. Macdonald Rendle in proposing the toast of "The Chairman."

During the evening an excellent entertainment was provided, amongst the contributors being Misses Pattie O'Hanlon, Ethel Roys'on and Ruby Wilson, and Messrs. R. Neller, Andrew Ferrier and Will Edwards.

A TETRAZZINI FAREWELL.

Mme. Tetrazzini gave her second and farewell concert at the Albert Hall on Thursday last to a crowded and enthusiastic audience. The prima donna was in fine voice, and gave an exquisite rendering of Verdi's "Caro Nome," whilst her singing of Benedict's "Carnival de Venezia" was a convincing demonstration of the purity and flexibility of her voice. Mme. Tetrazzini was the recipient of some beautiful bouquets, to the delight of both artist and audience.

Mr. Peter Dawson's artistic rendering of "Droop Not, Young Lover," and "Drink to Me Only with Thine Eyes," was another agreeable feature of the concert, which included several violin solos brilliantly executed by Mr. Albert Sammons, and three songs contributed by Mr. Leoni Collini, which were very popular. Mr. Pietro Cimera, who presided at the piano, has a perfect command of the keyboard, and proved himself a discerning and sympathetic accompanist.

COVENT GARDEN OPERA.

BORODIN'S "PRINCE IGOR."

The Beecham company made such a big success with their first performance of "Prince Igor" on the last night of the Covent Garden summer season that it was to be expected Sir Thomas Beecham would take an early opportunity to re-introduce Borodin's splendid opera to Londoners. And in fact, it was staged on the second evening of the season. The King and Queen of Spain were present in the Royal box, with many other royal and notable people. The new scenery provided for the Prologue, designed, like the rest, by Mr. Nicholas Rolrich, makes a rich decorative background for the mediæval dresses of the Pontivlo townsfolk. The dances in the Polovtsy Camp scene have been altered, too, and are perhaps more in keeping with the Oriental character of the scene, but they were so good before that really very little improvement was possible. Mr. Alexandre Gavrilov, who is now responsible for their arrangement, himself takes chief part, and is certainly an agile dancer, expert in those frenzied leaps and bounds we have learnt to expect from the Russians.

There were several changes in the cast. Mme. Elsa Stralia appeared as Jaroslawna, the rôle sung in July by Miss Miriam Licette. Her voice sounded fresh and brilliant; she sang effectively all through, and with a good deal of feeling in the last beautiful song at the Palace gateway. Mr. Gerald O'Brien, a tenor with a pleasant voice, the new Vladimir, made much of his one solo, the serenade in Act III. Borodin did not provide great acting opportunity in the principal parts except in those of the two rascals, Skula and Eroshka, who were made as comical as could be by Mr. Frederick Ranalow and Mr. Sydney Russell, and so Mr. Herbert Langley, the new Galitsky, evidently made up his mind to fill out the character with business of his own. He certainly made a "character" of it, but it was a little over-done—rather on the burlesque side. Mr. Edmund Burke was again a noble Igor, and Miss Edna Thornton a rich-voiced Kontshakowna. And it was a great pleasure to hear Mr. Norman Allin's mellow tones once more in the part of the magnanimous Kontshak. Mr. Alber Coates, who conducted in a masterly way saw to it that the rich colouring of the orchestral music made its full effect, and the choristers did their important share of the work in splendid style. The women's chorus in Act II. went even better than before.

"LE COQ D'OR."

It was a far cry from the "Igor" drama to "Le Coq d'Or," Rimsky-Korsakov's satiric fairy-tale opera, put on on Wednesday night. The Beecham company touch high-water mark in their playing of this work. They enter into the fun of it with so much zest and put such a Christmas spirit into their fooling. By the way, has no one thought of putting "Le Coq d'Or" into the seasonable festivities list? It ought to prove a formidable rival to Cinderellas and Aladdins and other birds of the pantomime feather. The cast was the same as at previous performances, excepting that Mr. Gerald O'Brien now took up the Astrologer's part. Save that he seemed to be suffering from not unnatural anxiety, he sang really well, with good, bright tone and clear enunciation that was a joy to hear. Mr. Foster Richardson, as ripely humorous as before as the old do-nothing King Dodon, was aided and abetted in his intent by Messrs. Sydney Russell and Mr. Arthur Wynn as the lack-brain Princes, by Mr. Herbert Langley as the redoubtable warrior Polkan, and by Miss Edith Clegg as the indulgent royal nurse Amelfa. Miss Sylvia Nelis was again the most charming of Fairy Queens to look at and to listen to, and Miss Doris Lemon's voice was bright and telling in the golden cockerel's phrases. Mr. Percy Pitt conducted.

VERDI'S "FALSTAFF."

There is no accounting for the vagaries of the London opera public. They crowded to Drury Lane to hear "Falstaff" when the Beecham company gave it in May and only half-filled Covent Garden on Thursday, when they had a second opportunity of improving acquaintance with this wonderful production of Verdi's virile old age. Evidently there is a good deal more "educating up" to be done by someone. One would like to know what more could be asked for than a fine work so well cast and so beautifully put on. The Windsor Forest scene alone, an admirable piece of design and colour, is worth going to see. And Mr. Frederick Ranalow's performance as "gallant John" is a character of comic delight, and his voice had a fine mellow ring on Thursday.

There was only one important change in the cast—the Ford of Mr. Percy Heming, played with plenty of variety and the real comedy touch in the long scene of jealous rage in the Inn. As before, Miss Agnes Nicholls was Mistress Ford and Miss Gladys Ancrum Mistress Page. Miss Nicholls gets just the right hearty, arms-a-kimbo spirit into her middle-class provincial housewife, and shows her as merry as good health, good cheer, and good looks can make her. Miss Ancrum is a thought too stately, perhaps, and looks rather young. Sweet Anne was Miss Miriam Licette, and the Fenton Mr. Maurice D'Oisly. All four were in excellent form vocally. The letter scene, the lovers' duet and Fenton's soliloquy in the last act were notably well sung. Miss Edith Clegg's Mistress Quickly hardly has the traditional flavour. She is not nearly enough the plausible, insinuating go-between, always on the look-out for a douceur from one side or the other. Mr. Sydney Russell does nothing better than his whimsical Dr. Caius. Mr. Alfred Heather's Bardolph and Mr. Arthur Wynn's Pistol are good, too, although one could do without the knock-about comedian touch. In the absence of Sir Thomas Beecham Mr. Eugene Goossens, junr., conducted brilliantly.

A FINE "TRISTAN AND ISOLDE."

There was greater enthusiasm shown at Friday's performance of "Tristan and Isolde" than at any other in the week. Miss Rosina Buckman, as so often before, was the Isolde, Mr. Frank Mullings the Tristan, and they have never sung better. Particularly in the wonderful lyrical passages of the second act duet the musical beauty of the voices was almost flawless. And their acting throughout had an impressive strength and sincerity. Miss Gladys Ancrum, a new and an exceedingly graceful Brangane, Mr. Norman Allin, the King Mark, and Mr. Percy Heming, the Kurvenal, made up a quintette of very gifted singers. It was Mr. Heming's first appearance in the part, and he did very well indeed, singing with decision and spirit, and getting a good deal of rugged character into his acting. Mr. Herbert Langley made much of Melot's one opportunity, and Mr Sydney Russell as the Shepherd, Mr. Frederick Davis as he Sailor, and Mr. L. J. Russell as the Steersman, all did well. Mr. Percy Pitt, who conducted, came in, quite rightly, for his share in the evening's triumph.

"LA BOHEME."

A Puccini opera put in an appearance on Saturday afternoon—rather late in the season, considering Puccini's perpetual popularity. "La Bohème" it was, a work that shows off the Beecham company's best points. The principals, fortunately, are all youthful enough to enter easily into the gay spirit of the thing, the exceptionally capable stage management has a good chance to display its genius for moving groups about the stage in the Latin Quarter scene, and the famous chorus to show their ability to act as well as to sing. Mr. Percy Pitt, again in command, saw to it that there was no flagging of the musical pace, and the whole performance went well—save for one or two rather unhappy moments. One of these came at the end of the first act Rudolph-Mimi duet. If the high C is so difficult to get in tune and to sustain—and seeing how often it falls short of perfection there is no doubt it is—why not substitute a lower note for it? Another arrived with Benoit's unbeautiful chanting about his little amorous escapade. It is quite possible for a singer of a comedy part to be comic and tuneful at the same time. It can and ought to be done. Apart from this Mr. Arthur Wynn's impersonation had many good points; so did his Alcindoro in the second act. This said, only congratulations remain. Miss Miriam Licette has rarely, if ever, been heard as Mimi. She was quite delightful in the part, singing with verve and emotional feeling, and acting with grace. Miss Doris Lemon, making a first appearance as Musette, was handicapped by a huge extinguishing bonnet that took all expression out of her face, but she enacted the lively damsel with spirit, and sang her valse song brightly and rhythmically. Mr. Webster Millar as Rudolph, Mr. Frederic Austin as Marcel, Mr. Frederick Ranalow as Colline, and Mr. Powell Edwards as Schaunard—the inseparable four—worked together as loyally as ever before, and carried the Bohemian scenes through with splendid zest.

The Queen of Spain, with Princess Beatrice and Lord and Lady Carisbrooke, attended the St. James's Theatre on Saturday evening to witness the performance of Mr. Henry Ainley's "Reparation." The Duchess of San Carlos and the Marquis de Bendana were in attendance on the Queen of Spain.

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THE ERA

FILM SUPPLEMENT. ESTABLISHED 1837. NOVEMBER 12, 1919.

ROUND ABOUT FILMLAND.

Broadwest's Busy—Granger's Missing Marvel—Boxing Contest Filmed.

Broadwest.

Mr. Walter West will, we hear, within the next month be one of the busiest motion picture directors in England. First on the Broadwest calendar is a five-reel adaptation of "Her Son," featuring Violet Hopson, Stewart Rome, and Gregory Scott. Then there are two other five reelers, namely, "The Case of Lady Camber" and "The Great Gay Road," and four Nat Gould adaptations, which will each run into about 5,000ft. Most important of all, perhaps, is the super-production, "Mary Queen of Scots," with Violet Hopson as the ill-fated Queen; but an interesting item is a Broadwest serial film. This will, we understand, be unique in story and presentation, and should prove very popular. So carefully planned has been the Broadwest programme that the winter months will be almost entirely devoted to "interior" work, and as soon as the fine spring weather makes its appearance the "exterior" scenes will be registered.

"Odds Against Her."

Messrs. Jury's Imperial Pictures, Ltd., have, we hear, secured the United Kingdom rights of a new B.M.P. production, entitled "Odds Against Her," featuring Miss Lorna Della and Mr. Milton Rosmer. Miss Della gives a powerful and interesting performance of the "Vampire," Lolita Rios, which bids fair to rival any similar performance of this type of part.

A Birthday Adventure.

Bert High, who is playing the part of a taxi-driver in a film version, produced by Lewis Willoughby, of Harry Foxwell's well-known drama, "Only a Mill Girl," tells us that he had an exciting time during the taking of one of the scenes at Hendon last Wednesday—his birthday. The scene was where the taxi-driver, accompanied by a detective, has to go up in an aeroplane to identify the villain in the crowd below. Piloted by Lieut. Hicks, the aeroplane speedily mounted high in the sky, and, we gather, indulged in some unexpected stunts, but the passengers were soon back again safely on terra-firma. The taxi man and the detective (Mr. Bert Vallars) were not clothed for flying, and Bert tells us that the cold was intense, and that he hasn't been warm since.

Queenie Thomas and B.P. Productions.

Admirers of Queenie Thomas, the popular young British film star, who may have feared that her recent marriage might lead to her permanent retirement from the screen, will be glad to know that she has signed a contract, under which she will continue to appear as the bright particular star of the B.P. (Lertram Phillips) productions. Preparations are already afoot for another big picture, and the company is negotiating for a mansion on the outskirts of London, where one of the largest and most up-to-date studios in the country will be erected.

Departure of a Popular Manager.

Mr. John Petrie, manager of the Havelock Picture House, is, after four years, leaving Wearside, much to the regret of a wide circle of friends. He has resigned, after having managed the Havelock almost from the time it was opened, and under his superintendence the house has enjoyed great success. Mr. Petrie's departure will also be much regretted by the Theatre Managers' Association, of which he was the founder, and for which he has accomplished excellent work.

A Missing Marvel.

One of Granger's "Marvels of the Universe" has gone astray. It was during the railway strike that "Glacier National Park" disappeared, and although every endeavour has been made to find the missing "Marvel," all attempts have failed. Granger's Exclusives, Ltd., would be very grateful to any member of the trade who could help them in discovering the missing film.

Granger's Next Samuelson.

"The Right Element" is the next Samuelson play down on the Granger programme. The story has been prepared for the screen by Roland Pertwee. Approximately 5,500 feet, it includes in its cast Mary Rorke, Campbell Gullan, and Miriam Ferris. The London trade show is fixed for Nov. 25, at the West-End Cinema, commencing at 11.15 sharp. Following their usual practice Granger's will screen a "Marvel of the Universe" on the occasion.

Acton's New Cinema.

The New Cinema and Winter Garden, now in course of construction at Acton, is progressing rapidly, and is expected to open about Easter. The ground on which the building stands is, we hear, part of an estate where the great Garrick once resided. He was very fond of Acton, and left a bequest to the vicar and the churchwardens of Acton to be divided amongst certain poor of the parish at Christmas.

A Great Boxing Film.

One of the finest films ever made, and one that is sure of wide popularity, is that recording the historic contest between Jim Driscoll and Charles Ledoux, world rights in which (outside the United Kingdom) have just been secured by the Lionel Phillips Co. Every point in the contest is clearly visible on the screen. Not a moment is lost from start to finish, and the competitors never once get outside the range of the camera. The lighting also is exceptionally good for such a subject, and not only the actions, but the very expressions of the combatants are clearly visible to the eye. Exhibition rights for London, Southern, and Home Counties are controlled by the Pioneer Film Agency.

AROUND THE TOWN.

The Gaumont Film Company gave a private view recently of a unique and interesting production, which will commence on Thursday, Dec. 4, in London, and on Monday following in the provinces. It will take the form of a screen periodical, and will deal in the main with well-known personalities, whose names are household words, but with whom it is not given to everyone to be actually acquainted. Theatrical and screen celebrities and happenings will be primarily dealt with, but literature, science, and art will also have their place. The private view consisted of the first four numbers of what will undoubtedly be an extremely popular innovation. Each number will approximate 750 feet in length, and will contain eight or more separate items of varied interest. With the exception of release bookings, the film will be booked out at a fixed scale of charges, and attractive posters will be supplied gratis. The film favourite, Mary Pickford, the popular favourites, Misses Elsie Scott, Margot Erskine and Eileen Molyneux as woodland nymphs in sylvan surroundings, scenes from "Monsieur Beaucaire," Sir Hall Caine, the novelist, at work, wonderful examples of the terpsichorean art of Mlle. Dacia, and a few moments with Lee White and her Peaches at the Ambassadors, are varied with delights for the ladies from Paquin's celebrated establishment, the war painter Fortunio Matania, Elise Craven teaching toe-dancing, Hon. John Collier and Louis Wain at work, and masters of sport, such as Alex. Herd, exhibiting their prowess. It is safe to predict a great success for this ingenious and interesting experiment.

[See our Film Markings.]

IMPORTANT NOTICE

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If you want crowds—tell your patrons about the wonderful all-star cast—Ford Sterling as the Kaiser; Chester Conklin as the Marshal; Bothwell Browne in a marvellous female impersonation, Charles Murray, "Baldy" Belmont, Ben Turpin, and a whole crowd of other favourites. They're great!

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"ALL THE WORLD TO NOTHING."

STORY OF A RASH MARRIAGE AND THE MAKING OF A MAN.

Production ..... Astra Films
Type ..... Drama
Star ..... William Russell
Length ..... Five Reels

Screened at the Super Cinema on Thursday, a capital drama was shown by Messrs. Astra Films, Ltd., in "All the World to Nothing." Richard Chester is a young millionaire, who has run through his inheritance, and in one last gamble at cards loses his only remaining possession of value, the steam-yacht Corsair. He is already heavily in debt to Mr. Augo, a usurer, to whom he had given the yacht as security, a fact he had forgotten. He determines to explain matters, but by mistake gets into the wrong apartment, where he overhears Norah Ellis discussing the terms of her grandfather's will, by which she must be married before midnight in order to inherit. Dick is discovered and taken for a burglar, but Norah forbears to prosecute on condition that he marries her immediately. The ceremony is performed and Dick goes away. He now sets out to earn his own living, and in the course of time again meets Norah, who does not recognise in him the rough bewigged man taken unawares in her house. Dick is able to protect the girl, whom he has learned to love, from the menace of Renalls, a daring speculator, and when, in revenge, Renalls accuses him of being already married Richard does not deny it, but proclaims his real identity. With William Russell as the resistless Dick the film is assured of success, and it will thoroughly deserve it. Good photography and settings are distinguishing points.

[See our Film Markings.]

* * *

"THE IRONMASTER."

CLEVER SCREEN ADAPTATION OF A FAMOUS PLAY.

Production ..... U. C. I.
Stars .... Pina Menichelli and Amleto Novelli
Type ..... Drama
Length ..... Five Parts
Controllers .. London Independent Film Co.

An excellent screen adaptation of the play, "The Ironmaster," which achieved such a memorable success at the St. James's Theatre during the famous Hare and Kendal regime, was shown to the trade on Wednesday last. The story is intensely dramatic and interesting, dealing with the acceptance of an offer of marriage from a man of inferior station by a proud and aristocratic girl, Claire de Beaulieu, who becomes a wife in order to spite a faithless lover, who, for mercenary reasons, had thrown her over. On the wedding eve the bride objects to the embraces of her husband. Deeply humiliated he henceforth treats her with frigid indifference. Later Claire learns to love her husband, but, unaware of the change he continues to ignore her, until, in fighting a duel in defence of his wife's honour she rushes between the combatants, receiving the bullet intended for her husband. This act of self-sacrifice results in a reconciliation, and henceforth the barriers of station are broken down. The film is magnificently produced and the acting good.

[See our Film Markings.]

* * *

"CO)'S CLAY."

STUDY OF THE EMOTIONS.

Production ..... Arthur H. Rooke
Stars ..... Janet Alexander and Maud Yates
Type ..... Drama
Length ..... Five Parts

This is a powerful story, showing the human emotions of love, passion, vengeance and forgiveness, and it met with a cordial reception from a large audience. Angela, a wealthy and charitable young woman, inaugurates a shopgirls' club, and is helped in this work by Horace Newton as secretary. Poppy, a girl who is about to become a mother, comes to Angela, and is given asylum until her trouble is over. Horace Newton one evening surprises Angela with a passionate declaration of love. Quietly repulsed, the man persists, and attempts to compromise the helpless woman, who strikes him with a heavy implement. He falls to the ground lifeless, but the blow which really killed him was delivered by Poppy, who thus satisfies her craving for vengeance on the man who had betrayed and deserted her. Poppy, in despair, confesses her crime and seeks oblivion in the sea, while Angela at last finds happiness with a man who had also known a long period of sorrow. The piece is finely filmed amid the beautiful and rugged seacoast of Cornwall, and was splendidly acted by all concerned.

[See our Film Markings.]

"TOMMY ATKINS IN BERLIN."

ADVENTURES OF ENGLISHMAN IN KAISER'S PALACE.

Production ..... Mack Sennett
Type ..... Comedy
Star ..... Ford Sterling
Length ..... Five Reels
Distributors ..... Western Import

Described as Mack Sennett's greatest success, "Tommy Atkins in Berlin" contains many most amusing sub-titles and incidents, a bevy of beautiful bathing girls appearing in the first reel. The story deals with a British aviator's attempt to obtain from the Kaiser some important war plans, and Bob, attiring himself as a captivating vampire, on arriving in Berlin, soon gains the Emperor's heart. Jealousy causes Little Willie to betray his fond papa to "Mrs. Kaiser," and finally, when the Hohenzollern Palace becomes too warm for the airman, he arranges a series of raids to clear the atmosphere, and flies away to safety on his trusty "bus."

* * *

"THE LITTLE BOSS."

A STORY OF FRAUD OUTWITTED BY A GENIAL IRISHMAN, A CANNY SCOT, AND A CLEVER YANKEE.

Production ..... Vitagraph
Star ..... Bessie Love
Type ..... Drama
Length ..... Five Reels
Release ..... Aug. 30

This is a simple story set amidst the grand surroundings of a Canadian forest. Peggy Winston, left an orphan by the death of her father on the morrow of his acquiring possession of a huge timber claim, is almost defrauded of her inheritance by the vendor withholding the deeds assigning the claim to the dead purchaser. Owing largely to the loyalty of an Irishman named O'Rourke, a kindly soul, aided by a no less benevolently inclined Scot in M'Nab, who are helped by a young Yankee, Clayton Hargis (whose interests are centred more upon the young owner than her rights), the plot is frustrated, and the "little boss's" claim is vindicated, with a promise of joy bells ringing at no distant date for Peggy and her Yankee pal. An outstanding feature of the film lies in the remarkably instructive depiction of the methods by which the giant trees of the forest are felled, timbered, and sent to their destination. The acting, as is usual in Vitagraph productions, was excellent.

[See our Film Markings.]

Auction

Produced by Colonel W. N. Selig from the book, "Ravished Armenia,"

Featuring **Aurora**

"THE TIMES," October 30, 1919, says:

"There are some things which the picture cannot portray, but **never probably has a film left so little to the imagination . . . All the incidents are vouched for** by Miss Aurora Mardiganian, who is about to visit this country to speak on her sufferings, **and they are supported by the liberal use of quotations from Lord Bryce's report.**"

"THE DAILY EXPRESS," October 30, says:

"The cost of the picture is said to be £250,000, but, however that may be, it is safe to say that the 'Auction of Souls' is **the most remarkable production ever offered for public exhibition.**"

"THE EVENING STANDARD," October 30, says:

"**Every Englishwoman should make it her business to see 'Auction of Souls,'** the film depicting a percentage of the least revolting atrocities practised on the Armenian Christians, as soon as it is released."

"**The film in itself is of high merit.** The persecuted Christian heroine is played by Miss Aurora Mardiganian, who portrays nothing that she has not personally endured."

"THE STAR," October 29, says:

"**. . . Could not be doubted or disputed.**"

"THE LIVERPOOL COURIER" says:

"Greatly interested . . . The scenes shown are in no way overdrawn . . . **So realistic** as to leave little to the imagination."

"THE LIVERPOOL DAILY POST" says:

"Its central character, Aurora Mardiganian . . . has chosen to re-enact her own tortures as a means of bringing home to the civilised world the sufferings of her race, and . . . founded on Lord Bryce's official report and on the book 'Ravished Armenia' . . . **the picture can therefore be accepted as a faithful reproduction** of the Armenian horrors . . ."

"THE MORNING ADVERTISER" says:

"**The rendering is absolutely faithful,** and Aurora Mardiganian herself plays the principal part in order to bring home to the civilised world the awful sufferings of her race."

"SUSSEX DAILY NEWS," October 30, says:

"I have seldom witnessed anything so **intensely dramatic** as the private exhibition of the cinema film from 'Ravished Armenia' ('Auction of Souls') **. . . even Mr. Gerard's famous film was not one half so impressive** as this terrible picture of the martyrdom of a whole people . . . Nothing more vivid . . . has ever been seen . . . I have **never seen an audience so profoundly moved.**"

OBSERVATIONS BY PEOPLE OF NOTE.

The Right Hon. the Viscount Gladstone said:

"All who have seen this terrible film will appreciate very much the opportunity given them to view it. It is going to be released throughout the country by the General Film Renting Co. What we have seen, terrible though it was, falls far short of the hideous unspeakable realities. It will carry its own instruction, and may our people learn the terrible lesson of the great duty which it preaches. I thank those responsible for giving us the opportunity of seeing this film."

The Right Rev. the Bishop of Barking:

"Most excellent, just the film to create an army of Crusaders."

The Rev. Canon Parfit:

"I think it an excellent film and one that should be shown broadcast."

The Rev. Canon Humphreys:

"I was greatly impressed. It should be seen very widely."

The Rev. David Jenks, *Director of the Society of the Sacred Mission (formerly for seven years in the Archbishop of Canterbury's Mission to the Assyrian Christians.)*

"This film should stir the imagination of Great Britain. I found the film almost too much for me."

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Telegrams—"NUNBETER, OX, LONDON."

"THE DAILY MAIL," October 30, 1919, says:—

"**The picture is a poignant reconstruction** of the life of Aurora Mardiganian, a young Armenian girl who was taken into captivity by the Turks. It shows the way the defenceless women and children were driven across the desert in herds by the Turks, and how they were tortured and massacred at the slightest provocation . . ."

"**The picture is based on Lord Bryce's Report**, and many pieces of film taken only a few hours after the atrocities were committed are included. Aurora Mardiganian herself escaped to the United States and re-enacts her own tragic history in the picture."

"THE EVENING NEWS," October 25, 1919, says:—

"The **most astounding production** in every way I have ever seen."

"THE DAILY SKETCH," October 30, 1919, says:—

"The actual production was **magnificent.**"

"THE DAILY NEWS," October 30, says:—

". . . the film, 'Auction of Souls,' will shortly be presented to the general public. . . . **It is at once enthralling and terrible.**"

"THE DAILY GRAPHIC," October 30, says:—

"A film . . depicting the sorrows of Aurora Mardiganian, a young Armenian girl who was held in captivity by the Turks, . . . **shown with great effect.**"

"THE WESTMINSTER GAZETTE," October 30, says:—

". . . . the chaste figure of **Aurora Mardiganian** is **seen, not acting, but living again** through the horrors of those two years of captivity. The film shows by the expression of her face that she **feels the part with an intensity** that only an actual sufferer could feel."

"THE MANCHESTER GUARDIAN" says:—

". . . . 'Auction of Souls,' . . . the story of their (Armenians') wrongs should be widely known . . . As **realistic an impression** of Turkish and Kurdish barbarity as possible. . . ."

OTHER OBSERVATIONS BY PEOPLE OF NOTE.

Harold McNill, Esq., said:

"I was much impressed by the film. It should be shown all over the world."

H. Martyn Van Lennep, Esq., said:

"I think it is a wonderful production. The scenes were very judiciously chosen, and did certainly not err on the side of exaggeration."

The Rev. H. J. Fynes Clinton said:

"The scenes are wonderfully realistic. Such a record should be known far and wide throughout the land."

Lieut. Col. Dalrymple White, M.P., said:

"It was most powerful and excellent."

C. C. Garbett, Esq., India Office:

"Some Representatives of the India Office were present and greatly appreciated the view. If the film is being shown again I shal be much obliged if you will let me know."

Mrs. Salma Dale:

"I was most interested. I feel sure that if the film were put on in every Picture House in England, it would give the people in this land an excellent idea of what poor Armenia has gone through."

P. Plaise, Esq.:

"I can only express the wish that it may be seen by every man and woman in the civilised world. I am th nkful to the Committee for having given me the opportunity of seeing the film."

"CITY OF BEAUTIFUL NONSENSE."

DELIGHTFUL FILM VERSION OF E. TEMPLE THURSTON'S NOVEL.

Production Hepworth (Edwards' Series)
Type ..... Drama
Stars ..Henry Edwards, Chrissie White, and Henry Vibart
Length ..Six Reels (about 5,500 feet)
Marks 9½

On Tuesday, 4th inst., the West End Cinema was packed with an enthusiastic audience to witness the trade show of this film, which has earned a special letter of thanks from the author to Mr. Henry Edwards for his preservation of the atmosphere of the story. This view can be cordially corroborated, for in a series of exquisite pictures, the most noteworthy being on the canal and piazetta of Venice, opposite St. Mark's Cathedral, the romance and picturesque fancy of this delightful story are faithfully figured forth. The story of how a poor author falls in love with a patrician lady, and how, with her engagement to a wealthy wooer to save the family fortunes, leaving him lonely, he resorts to the invention of this world beautiful, in which dwell he and his beloved; how the death of his aged parent in Venice turns romance into reality, and Jill, who has really loved him all the time, marries him, is known to many of our readers. Mr. Harry Edwards gives a charming and artistic embodiment of the struggling young author, John Grey; Miss Chrissie White is sweet and womanly as his affinity, Jill Dealtry; Miss Gwynne Herbert and Mr. Henry Vibart as the old couple residing in Venice, put in some telling work; and the other parts are all capitally acted.

[See our Film Markings.]

* * *

"ANGEL ESQUIRE."

EX-THIEF'S PUZZLING WILL BRINGS LOVE TO GIRL.

Production ..... Gaumont's
Type ..... Drama
Stars..... Aurele Sydney and Gertrude McCoy
Length ..... Six Reels

A high-class drama of much interest, with exceptionally fine staging and perfect photography and acting. "Angel Esquire" is a very attractive production. Old Reale, who, in his younger days, was the owner of gaming houses in every part of the globe, realising that he must leave his wealth to someone, invents a disc puzzle, containing the combination of his safe, which is situated at the top of an immense column, erected by the eccentric old man. The three concerned in the will are Jimmy and Connor, two former confederates, and Kathleen Kent, the daughter of one of Reale's victims. Jimmy has long since taken to the straight road, and decides to aid Kathleen in gaining the money, and the two are joined by Mr. Angel, an astute detective. Connor, a crook, is helped by Spedding, an unscrupulous solicitor, and the pair do their utmost to end Kathleen's career for ever. After many adventures Angel discovers that the numbers on the disc, being in luminous paint, are readable only in the dark. Spedding plans a big move, but finds the safe already emptied, and he and his ally are finally escorted to jail.

[See our Film Markings.]

* * *

"LEAVE IT TO SUSAN."

ADMIRER KIDNAPS GIRL TO SAVE HER FROM BANDITS.

Production ..... Goldwyn
Type ..... Comedy-Drama
Star ..... Madge Kennedy
Length ..... Five Reels
Distributors ..... Stoll Film Co.

A subject of decided gripping power, "Leave It to Susan" contains nothing harassing, and the art of the star, Madge Kennedy, keeps us interested throughout, anxious not to miss one glance from "Susan's" bewitching eyes. Susan is introduced to us whilst journeying with her parents to a distant mining town. During a halt Susan's dog disappears in a chase after rabbits, and the girl is left stranded on the line. After hours of weary tramping she arrives at a small hut, occupied by a merry-faced stranger, whom Susan takes for a notorious bandit. Before the man can reveal his identity the robbers themselves arrive, and Susan's "bandit" declares himself a kidnapper, and hustles the girl off to the robbers' mountain hut. Here he secretly sends a message to her father, at the same time agreeing with his companions' plan for a large "ransom." While the chief bandit is collecting the money one of the gang runs amok, and, disabling the others, leaves Susan friendless. By an ingenious plan, however, the girl captures her pursuer, and when "Dad" arrives is happy to learn that her "bandit" is a trusted member of the firm and there is every prospect of wedding bells.

[See our Film Markings.]

"A GREAT COUP."

DAUGHTER DEFEATS FATHER'S CROOKED PLAN, AND RIDES TO VICTORY.

Production ..... Broadwest
Type ..... Drama
Stars ..Stewart Rome, Gregory Scott, and Poppy Wyndham.
Length ..... Five Reels
Distributors ..... Walturdaws

Broadwest's are famous for really first-rate racing pictures, and in "A Great Coup," which is well up to their usual high standard, Walturdaws have again secured a winner. Kate Hampton, the adopted daughter of Squire Hampton, meets her "mate" in Reid Gordon, the owner of some neighbouring racing stables. Reid enters the Eaglet for a big race, but owing to the jockey's inhuman treatment, the horse is a bad loser. Richard Foxton, Kate's real father, decides to cultivate the dismissed jockey for reasons of his own, and later, when the Eaglet, with Kate as rider, is entered for a race, the pair put their heads together in a plan to defeat Gordon's high expectations. The hour of the race finds Kate hedged in as arranged, but the plucky girl, by clever riding, is first past the post. Foxton thinks to leave the country with his debts forgotten, but Hampton is too quick for him, and demands his cheque. And Kate not only wins the race, but a husband as well.

[See our Film Markings.]

* * *

"THOROUGHBREDS ALL."

AN ORIGINAL RACING STORY.

Production ..... Harold Shaw
Type ..... Comedy-Drama
Star ..... Lawson Weir
Length ..... Five Reels
Distributors ..... Imperial

"Thoroughbreds All" reflects great credit on South African film enterprise, and particularly on the producer, Harold Shaw. It is bright and wittily told, acting and photography being first-class. Bishop Weston, Rabbi Levy, and Father Cassidy, representatives of the three great religious bodies, are the best of friends, their children being as united as the parents. The latest fad of the town's millionaire fanatic is an attempt to stop horse-racing, and the three friends are undecided as to what steps they should take in the discussion. The bishop's son, William, settles the matter by entering the colt of his father's carriage horse for the forthcoming races. On hearing the news, the bishop is at first very annoyed, but his friends' teasing gradually turns his anger into laughter. Knowing that William intends riding "Profit" himself, the friends steal secretly to the course, and have a fine view of the race. Unscrupulous bookies plan the favourite's downfall, but Profit's rider defeats his enemies by romping home with the "cut" saddle across his shoulders. And having allowed the youngsters to put money on the horse for them, the friends reap a rich harvest, and are thus able to aid their favourite hobby—charity.

* * *

"ROPED."

MILLIONAIRE CATTLEMAN WEDS SOCIETY FLIRT.

Production ..... Universal
Type ..... Comedy-Drama
Star ..... Harry Carey
Length ..... Five Reels
Distributors ..... Gaumont's

Gaumont's have a real winner in the above, and the fine acting of Harry Carey will be much appreciated. Cheyenne Harry, millionaire cattleman, seeks a wife by advertisement, and receives a reply from Eileen Atwell, a luxury-loving resident of Fifth-avenue. Mrs. Atwell, heavily pressed by creditors, sees salvation in Harry's bank account, and Eileen then becomes the wife of an unknown cowboy of Arizona. As time passes the girl grows to love her devoted husband, but Mrs. Atwell, eager for a divorce, makes Harry's home life a misery. The arrival of a son and heir bring matters to a crisis, for the father, not allowed to see his child, quits the house, leaving Eileen to listen to tales of his unfaithfulness. While the unhappy wife is away, Mrs. Atwell has the baby removed, and spreads abroad the lie that it is dead. Harry, learning of the true state of affairs, searches the slums till he finds the child, and, hastening home, he orders "mother-in-law" from the house.

* * *

"POOR BOOB."

SHOWING HOW BLUFF AND SPOOF BRING FORTUNE OUT OF FAILURE.

Production ..... Paramount
Star ..... Bryant Washburn
Type ..... Comedy-Drama
Length ..... Four Reels
Distributors ..... Famous Lasky

The principal character in this picture is Simeon Hightower, a young man who lacks "push and go" to such an extent that the factory left him by his father passes into the hands of Steve Douglas. His sweetheart Tiny Parce transfers her affections to the successful Steve, and Simpson leaves his native town and finds work in the office of Henry Platt. Here he gets his opportunity, but even this he would have missed had it not been for Miss Pep Sparks, the typist, who has an affection for him, and by the aid of clever bluff helps Simpson to bring off a big deal by means of which he regains the position he had lost, and with Pep as a partner for life, prosperity and happiness are assured. Mr. Bryant Washburn's characterisation of Simpson the Boob will be very popular with audiences, and Miss Wanda Hawley gives a diverting study as Pep Sparks. The picture is very entertaining.

[See our Film Markings.]

* * *

"THE MAN WHO FOUND HIMSELF."

IN WHICH THE LESSON OF CHARITY IS TAUGHT BY ADVERSITY.

Distributors
The General Film Renting Co., Ltd.
Type ..... Melodrama
Star ..... Henry B. Walthall
Length ..... Five Reels

Shown at the London Pavilion recently this film deals with the misadventures of Albert Vaughan, a selfish millionaire. He is dismissed by the girl he loves on account of his cruel treatment of his poorer fellow-creatures. In his efforts to catch a train for Paris, where he hopes to gain a great art treasure, he is lured into a lonely spot and maltreated by thieves. Deprived of his valuables and clothes, garbed in the rags of one of the men, he wanders about unable to make himself known to his friends, his banker, or even his servant. By chance he is befriended by the very man to whom he refused help, but when both are rendered desperate by hunger they plan to rob Vaughan's own house. Back in the familiar surroundings, he recovers his normal mind, and, once more clad in his own clothes, he resumes his position and protects Jim Grey from the consequences of their attempted burglary.

"THE ROSE OF RHODESIA."

A PICTURE OF SOUTH AFRICA.

Production ..... Harold Shaw
Type ..... Drama
Star ..... Edna Flugrath

Some fine African scenery, with excellent acting from Prince Yumi, a black star, are two of the attractions of an interesting production. Fred Winters flees from the Karco Diamond Company, taking with him the wonderful Rose diamond. The fugitive, after much hardship, meets Bob Randall, an unsuccessful prospector. The latter's daughter, Rose, is inclined to lose her heart to the stranger, but, realising that he is overfond of liquor, she turns her attention to upright Jack Morel, the son of the Rev. James Morel. The latter is the white "pal" of Ushakapilla, the great black chief. Mofti, the hunting companion of Jack, tells of his father's desire to conquer all Africa, and explains the hopelessness of disobeying the old chief's orders. While out hunting Mokti loses his life, and the death of his only son causes Ushakapilla to alter his plans. At the same time, Randall reads of the reward offered for the missing diamond, and Rose being the possessor of the stone, the Randalls come at last into money. Jack, following his father's advice, becomes a preacher to the friendly natives, and finally he and Rose are married.

* * *

"MY LITTLE SISTER."

STORY OF A GIRL WITH A FORTUNE AND AN UNSCRUPULOUS NEXT-OF-KIN.

Production ..... William Fox
Stars ..Evelyn Nesbit and Lilian Hall
Type ..... Drama
Length ..... 5,200 Feet
Distributors ..... Fox Film Co.

This picture takes the form of the elder girl writing the story of her "Little Sister." When the little girl was eighteen, news came that she had come into a fortune of £10,000. The uncle of the girl was in India, and, believing the fortune to be ten times as large, he hired a number of unscrupulous people to put the little girl out of the way in order that he might inherit the money. The elder girl and her little sister on visiting London were decoyed to a beautiful house, but the uncle's plans were frustrated in a very dramatic manner, and the story finishes with the two sisters back again out of danger and happy. There are many tense and dramatic situations in the play, and the several characters are interpreted by a competent cast.

[See our Film Markings.]

* * *

"OTHER MEN'S WIVES."

A SOCIAL BUTTERFLY FINDS HAPPINESS THROUGH WORK.

Production ..... Paramount
Star ..... Dorothy Dalton
Type ..... Drama
Length ..... Four Reels
Distributors ..... Famous Lasky

Cynthia Brock is an impoverished society girl, dependent on rich friends. One of these, Mr. Penwick Flint, is in love with Mrs. James Gordon, and is anxious to arrange a divorce between Mrs. Gordon and her husband. He enlists the unwilling services of Cynthia to aid him, tempting her with the promise of a large sum of money. The plot nearly succeeds, when Cynthia, who has fallen in love with Mr. Gordon, confesses her part in it. Disgusted with her position of dependence, she discards her wealthy friends and starts working in an office, and ultimately finds love and happiness. Miss Dorothy Dalton as Cynthia has a part which well suits her dramatic ability.

[See our Film Markings.]

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience .... A | Suit sensational audience C
Suit average audience ..... B | Suit any audience ..... D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Notknown	Leave it to Susan	Stoll-Goldwyn	Comedy-Drama	5000	9¼	D
Feb. — ..	Kidnapped at the Church ..	Globe-Mutual	Comedy	1000	6¾	B
Notknown	Rosemary Climbs the Heights	Astra	Drama	5000	8¾	B
Notknown	Other Men's Wives	F.P.L. Paramount	Drama	4000	9	B
Notknown	The Poor Boob	F.P.L. Paramount	Comedy	4000	9	D
Notknown	My Little Sister	Fox	Drama	5000	9	B
Notknown	The Iron Master	U.C.I.L.I.F.T.	Drama	5000	9	A B
Notknown	Round the Town	Gaumont	—	1000	9	D
Notknown	Angel, Esquire	Gaumont-British	Mystery-Drama	6000	9¾	C E
Notknown	The City of Beautiful Nonsense	—	Fanciful-Drama	6000	9¾	A D
Notknown	The Great Coup	Walturdaw-Broadwest	Drama	5000	9¼	D
Notknown	Odds Against Her	Jury's Barker	Drama	5000	8½	B
Notknown	The Blinding Trail	Renters American	Drama	6000	9	B
Notknown	All the World to Nothing ..	Astra	Drama	5000	8¾	B
Notknown	God's Clay	A. Rooke British	Drama	6000	9½	C B
Notknown	The Mute Appeal	Globe Van Dyke	Drama	5000	9	D
Notknown	Spring Onions	G.M.	Comedy	1000	8½	D
Notknown	The Janitor's Joyful Job	G.M.	Comedy	1000	7¾	B
Notknown	Goldbricking Cupid ..	G.M.	Comedy	1000	7½	B
Notknown	Love and Hitters ..	G.M.	Comedy	1000	6¾	B
Notknown	Putting Papa to Sleep	G.M.	Comedy	1000	7¾	B
Notknown	When Quality Meets ..	G.M.	Comedy	1000	8¾	D
Notknown	The Musical Mix-up ..	G.M.	Comedy	10	8½	B
Notknown	Near Capture of Jessie James	G.M.	Comedy	1000	8	B
Notknown	Aunt Matilda Outwitted ..	G.M.	Comedy	1000	7½	B
Notknown	The Little Boss	Vitagraph	Comedy-Drama	5000	9	D
Notknown	A Diplomatic Mission ..	Vitagraph	Drama	5000	9	D
Notknown	The Woman Who Lied ..	W'stn Imp'rt	Drama	500	9	B
Notknown	The Boss of the Lazy Y. ..	W'stn Imp'rt	Drama	5000	9	B
Notknown	The End of the Road ..	Ministry of Health-Astra	Medical Treatise	—	—	—
Notknown	The Cry of The Weak ..	Granger	Drama	5000	9¼	B
Notknown	Havana Cigar Making ..	Granger-Marvels	Interest	—	10	D
Notknown	A Woman's Law	New Bio. American	Drama	5000	9	B
Notknown	Pathé Gazette	Pathé-Gaumont	Interest	—	8¾	D
Notknown	Gaumont Graphic		Interest	—	8¾	D
Daily	B. V. May's Sh Cinema News	—	Interest	—	8¾	D

OPEN MARKET.

	Transatlantic					
Feb. 9 ..	Hash and Hypnotism ..	P.C.C.	—	67	6¾	B
Feb. 9 ..	Are You Guilty?	Amber	Comedy	1056	6¾	B
Feb. 9 ..	Pa's Family Tree	J.D.F.	Comedy	960	6¾	B
Feb. 12 ..	Artillery and Love ..	Novelty	Comedy	560	6½	B
Feb. 12 ..	Ring Around Rosie ..	Royal	Comedy	951	6¼	B
Feb. 12 ..	Screen Magazine	Transatlantic	Interest	96	6¾	B
Feb. 16 ..	Fisherman's Luck	P.C.C.	—	450	6¾	B
Feb. 16 ..	His Wedding Promise ..	Royal	Comedy	951	6¼	B
Feb. 16 ..	The Peach Industry ..	J.J.V.	—	36	7	D
Feb. 19 ..	In Stumpland	A.J.C.	—	90	7	D
Feb. 19 ..	A Corner in Babies ..	—	—	950	6¾	B
Feb. 19	Screen Magazine	Transatlantic	Interest	6	7	D

FORTHCOMING TRADE SHOWS.

LONDON.

The Way of a Woman (Walturdaw), New Gallery, 11.15, Nov. 12.
Auction of Souls (General), Coliseum, 11, Nov. 12.
Feature Film (Fox), Super Cinema, 11, Nov. 12.
Big V. Comedy (Vitagraph), West End, 11, Nov. 13.
The Blinding Trail (Renters), Shaftesbury, 11.15, Nov. 13.
The Amazing Impostor (Astra), Super, 11.30, Nov. 13.
Her Secret (Urban), Court, 11.15, Nov. 13.
A White Man's Chance (Gaumont), New Gallery, 11, Nov. 13.
The Beetle (Jury), Own T., 10 and 3, Nov. 13 and 14.
Ideal Varieties (Ideal), Marble Arch Pav., 11, Nov. 14.
The Lady Clare (Phillips), Alhambra, 2.45, Nov. 14.
Leave it to Susan (Stoll), Own Theatre, 11 and 3, Nov. 14.
Ghost of Old Morro (U.K. Photo.), Own T., 3, Nov. 14.
An Honest Man and Grafters (West Imp.), Shaftesbury, 11, Own T., 2.30, Nov 14.
The Other Half (Jury), Own T., 10 and 3, Nov. 18.

BELFAST.

The Unpardonable Sin (Ashley), Panopticon, 11, Nov. 12.
The Hushed Hour (Gaumont), Picture House, 11, Nov. 12.

BIRMINGHAM.

The Woman Who Lied, Boss of the Lazy A. (West. Imp.), Scala, 11, Nov. 12.
Thin Ice, Fighting Destiny (Vitagraph) De Luxe, 11, Nov. 12.
The Ironmaster (L.I.F.T.), Futurist, 11.15, Nov. 12.
Gamblers All (Granger's), Scala, 11, Nov. 13.
The Love Burglar, Here Comes the Bride (Famous-Lasky), Futurist, 11, Nov. 14.
When Doctors Disagree (Stoll), Own Theatre, 11, Nov. 14.

BRISTOL.

The Bishop's Emeralds (Pathé), Palace, 11.30, Nov. 12.
The Unpardonable Sin (Ashley), Panopticon, 11, Nov. 12.

CARDIFF.

Woman Who Lied (West Imp.), 16, Priory-street, 11 and 2.30, Nov. 13 and 14.
Mr. Wu (Stoll), Pavilion, 11.30, Nov. 14
Prisoner of the Pines (Wilkinson F. Bur.), Imperial, 11.30, Nov. 14.
Other Men's Wives, The Poor Boob (Famous-Lasky), 16, Priory-st., 11, Nov. 14
An Alien (West. Imp.), Castle Cinema 11.30, Nov. 14.
Defeat of the City, A Rogue's Romance (Vitagraph), Cardiff Cinema, 11, Nov. 14
The Flag Lieutenant (Jury), Olympia 2.30, Nov. 14.

DUBLIN.

The Unpardonable Sin (Ashley), Carlton, 11, Nov. 12.

GLASGOW.

Garden of Poisoned Flowers (Gaumont) Salon, 11, Nov. 12.
Garden of Poisoned Flowers (Gaumont) Own Theatre, 2.30, Nov. 12.
The Greater Love (Glasgow F. Service) La Scala, 10.45, Nov. 12.
Crimson Shoals (Granger), Cranston's 11.15, Nov. 12.
Sage Brush Hamlet (Jury), Own Theatre 2.30, Nov. 12.
Maid of the Storm (Glasgow F. Service), La Scala, 10.45, Nov. 13.
Diplomatic Mission, The Little Boss (Vitagraph), Picture House, 11, Nov. 13.
Garden of Poisoned Flowers (Gaumont) Own Theatre, 11 and 2.30, Nov. 13.
Probation Wife (Argosy), Own Theatre 11 and 2.30, Nov. 14.
By Proxy, His Enemy the Law (West Imp.), 182, Trongate, 2.30, Nov. 14.
Gates of Brass (Pathé), Own Theatre, 11 and 3, Nov. 14.
The Amazing Wife (St. Mungo), Scala, 11, Nov. 14.

LEEDS.

Diplomatic Mission, The Little Boss (Vitagraph), Cinema Ex., 11, Nov. 12.
My Little Sister (Fox), Cinema Ex., 11.40, Nov. 13.
The Ironmaster (L.I.F.T.), Cinema Ex., 2.30, Nov. 14.
The Rose of Rhodesia and Thoroughbreds All (Imperial), Cinema Ex., 11, Nov. 17.
Tommy Atkins in Berlin (West Imp.), Cinema Ex., 3.30, Nov. 18.
An Alien (West. Imp.), Cinema Ex., 10.30 Nov. 19.

LIVERPOOL.

Storm and Sunshine (Phillips), Cinema Ex., 11, Nov. 12.
Madam Bo-Peep, The Sea Panther (West Imp.), City P.H., 11, Nov. 12.
Defeat of a City, A Rogue's Romance (Vitagraph), Scala, 11, Nov. 12.
The Love Burglar, Here Comes the Bride (Famous-Lasky), Scala, 11, Nov. 13
Satan, Junior (Metro.), City P.H., 11 Nov. 13.
Satan, Junior (Metro.), Cinema Ex., 2.30 Nov. 13.
The Great Gamble (Pathé), Own Theatre 11 and 2, Nov. 13, 14.
Cyclone Smith Series (Mutual), Cinema Ex., 11 and 2.30, Nov. 14.
Getting Mary Married (Walturdaw), City P.H., 11, Nov. 14.
Rosed (Gaumont), Scala, 11, Nov. 14
The Diplomats (L.I.F.T.), City P.H., 11 Nov. 14.
Gamblers All (Granger's), Scala, 11.15, Cinema Ex., 2.30, Nov. 17.
The Gates of Brass (Pathé), Own Theatre, 11 and 2.30, Nov. 18.

MANCHESTER.

The Great Gamble (Pathé), Own Theatre, 11 and 2.30, Nov. 12.
Angel Esquire (Gaumont), Own Theatre, 11 and 3, Nov. 12.
Too Many Cooks, A Girl at Bay (West. Imp.), Market-st. P.H., 11, Nov. 12.
Cyclone Smith Series (Mutual), Own Theatre, 11 and 2.30, Nov. 12.
A Man of Honour (Jury), Cinema Ex., 2.30, Nov. 12.
Jacques of the Silver North (Walturdaw), Cinema Ex., 11, Nov. 12.
Open Market (Palatine), Own Theatre, 11, Nov. 12.
The Diplomats (L.I.F.T.), Deansgate P.H., 11, Nov. 12.
Madame Bo-Peep, The Sea Panther (West. Imp.), Oxford P.H., 2.30, Nov. 13.
Man of Might (Serial) (Vitagraph), Market-st. P.H., 11, Nov. 13.
Destiny (F.B.O.), Market-st. P.H., 11, Nov. 14.
Madam Bo-Peep, The Sea Panther (West. Imp.), Oxford P.H. 11 and 2.30, Nov. 14.
Woman Who Lied (West Imp.), St. Mary's-street P.P., 11 and 2.30, Nov. 18.

NEWCASTLE.

By Proxy, His Enemy the Law (West. Imp.), Own Theatre, 11, Nov. 12.
The Way She Won Him, The Spark Divine (Vitagraph), Queen's Hall, 11, Nov. 12.
Member of Tattersall's (Granger), Stoll P.T., 11.15, Nov. 12.
T'other Dear Charmer (Moss), Tyne Theatre, 11, Nov. 13.
Secret of the Moor (Granger), New Pavilion, 11.15, Nov. 13.
A Wife with a Past (Northland), Stoll P.T., 11, Nov. 13.
Other Men's Wives, The Poor Boob (Famous-Lasky), Granger P.T., 11, Nov. 14.
One of the Finest (Stoll), Stoll P.T., 11, Nov. 14.
The Great Gamble (Pathé), Own Theatre, 11 and 2, Nov. 18.

NOTTINGHAM.

The Love Burglar, Here Comes the Bride (Famous-Lasky), Parliament P.H., 11, Nov. 12.
The Beachcomber (Phillips), Goldsmith P.H., 11, Nov. 14.

SHEFFIELD.

Broken Commandments (Fox), Electra Palace, 11, Nov. 12.
Man's Desire (Jury), Own Theatre, 2.30, Nov. 12.
Wild Honey (Premier), Tivoli, 11, Nov. 13.
The Love Burglar, Here Comes the Bride (Famous-Lasky), 126, Norfolk-st., 11, Nov. 14.
A Great Coup (Walturdaw), Tivoli, 11, Nov. 14.
Tommy Atkins in Berlin (West Imp.), Electra P., 11, Nov. 14.
Rose of Rhodesia, Thoroughbreds All (Imperial), Unity P.P., 3, Nov. 16.
Crimson Shoals (Granger's), Tivoli, 11, Nov. 18.

ENGLISH FILM VILLAGE.

Some interesting particulars are to hand concerning the Broadwest Film Company's new studios. A site covering 124 acres has been purchased not far from London, the estate standing on a hill 600 feet above sea level. It comprises delightful backgrounds for exterior scenes in the way of woods, rockeries, rose arbours, fountains, Dutch gardens, &c., an old-fashioned mansion house being also included.

Studios are to be erected which will equal in size any in the world. These studios will be large enough to accommodate eight producers working at once. Developing, printing, and dark rooms will also be built in order that from the time the scenario leaves the author's hands, to the time the film is ready for the screen, it will be under the personal supervision of Mr. Walter West.

It is hoped that the new studios will be completed within the next twelve months, at the end of which time all the preparations will be complete for the carrying out of the big programme which Broadwest have already in hand.

The number of employees required for this undertaking will, we hear, be the largest ever engaged by a British film producing company, and, where possible, the staff will live near the studio.

Mr. Walter West will control the whole undertaking, and will personally supervise from beginning to end each production which goes out under the Broadwest trade mark.

His Hundredth Film.

Mr. Douglas Munro tells us that he is now playing in his 100th film. This picture is from Quiller-Couch's book of "True Tilda," and it is being produced by Mr. Harold Shaw for the London Film Co. It is also Mr. Munro's 27th film with Mr. Shaw.

"The Ghost of Old Morro."

United Kingdom Photoplays, Ltd., announce that "The Ghost of Old Morro" will be shown to the trade at their private theatre, at Charing Cross House, 29a, Charing Cross-road, on Friday next, November 14, at 3 p.m.

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THE ERA
ESTABLISHED 1837
WEDNESDAY, NOVEMBER 12, 1919.

NUCLEUS OF A NATIONAL THEATRE.

THE general committee of the Shakespeare Memorial National Theatre has had its meeting—the first since 1916—at which much talk, some of it very irrelevant, was indulged in. A balance-sheet has been presented, and everyone is more satisfied than might have been expected from the criticism that has been levelled at the committee for some time past. The executive has weathered the war and has come through with its bank balance unimpaired and £74,582 with which to embark again upon the project of instituting a National Theatre. £70,000 of the £76,859 donations was subscribed by one donor, so that the prospect of making the theatre an institution of the people appears to be be rather remote. It seems, indeed, that, short of running a National Theatre on the rates, like the schools and other educational establishments are run, the prospect of ever getting a National Theatre seems further away than ever.

A Promising Start.

The only hope lies in the method—the one ultimately adopted by the committee—indicated by Mr. S. R. LITTLEWOOD, who suggested that the money in and should be utilised to finance the company which gave the Summer Shakespeare Festival at Stratford. With such a company travelling the country throughout the year, the beginnings of a National Theatre might be said to be laid. The decision to lease for another three years the site in Gower Street purchased before the war elicited from Mr. POEL the despairing cry that we should be without a National Theatre for another three years. That obviously is a rash statement. The National Theatre is not necessarily one of bricks and mortar, but a living institution, and the fact that it may be for the time homeless does not render its existence less real. The company which acquitted itself so commendably at Stratford might worthily be expected to form the foundation of a house designed to perpetuate the poet's name.

Ways and Means.

When at length the wherewithal to build a home for the theatre is obtained, the first care of the committee should be to make good the blunder committed in the purchase of the present site. As was pointed out at the time, the spot chosen for the erection of the national playhouse is far out of the bounds of theatreland. There should be no difficulty in disposing of the Gower Street site at a profit, so that the committee will be no worse off than if they had not purchased it. The numerous pieces of land at present occupied by war buildings should offer a wide choice of sites nearer the heart of theatrical London, to which Shakespeare has too long been a stranger.

Account should also be taken of the fact that since the inception of the Memorial committee municipal aid has been secured for performances of Shakespeare, and the matinées at the "Old Vic" and other places intended for scholars are assisted out of the rates. How far the interests of the National Theatre enterprise and those of education might be amalgamated it is perhaps a little too early to estimate, but no effort should be neglected to induce the Government to help towards the support of a project so inseparable from the well-being of the people. Doubts that the scheme will ever be self-supporting are not so well founded as hitherto. The revival of interest in Shakespearean productions, both in London and the country, give rise to the hope that his star is in the ascendant, and that the reproach hitherto levelled at London managers that the National Poet was ignored will be removed. The performances in the schools to which we have alluded are bound to have their effect on the rising generation, and to create among the masses a large proportion to whom the beauties of Shakespeare will not appeal in vain.

THE LIFE OF A STAGE BUTTERFLY.

PENALTIES OF POPULARITY.

By SHIRLEY KELLOGG.

There are stage butterflies as well as society butterflies. Of the two kinds, the latter has much the better and the easier time. Her energies are reserved for one brief season only. During that season her engagements are all planned far ahead, and every hour of her existence is ordered in advance. She has to attend perhaps four, five, or even six social functions each week. She has to dress correctly, and in a manner to compete with her rival butterflies, for each occasion. But she has only to dress *once* for each event—and she does not have to rehearse her part. With the stage butterfly things are very different. By "butterfly" in this sense I mean an actress who has achieved a certain amount of fame and popularity, and has to live up to it as a duty to the public that acclaims her. It is the arduous process of performing that duty that the ordinary playgoing public is apt to overlook. And in overlooking this aspect, the public is inclined to be very exacting in it's demands. It expects the stage butterfly to "carry on" under all conditions, and to be as fresh after months of a run have passed as she was on production night. It forgets that she has undergone the strain of long and tedious rehearsals, and has to dress for her part, not once—like the society butterfly—but seven or eight times at each performance. Moreover, the society queen has to please herself alone, while the stage queen has to consider authors, producers, her fellow performers, and the thousands of people who patronise the theatre where she is appearing. The stage star has a limited circle only in which to shine, whereas the social star can shed her radiance where she wills. For while to the actress one stage is her world, to her sister in society the world is her stage.

The Chrysalis Stage.

Let me begin at the beginning. First of all there are the years of hard training—years full of setbacks and disappointments, with but little remuneration. Then, when talent above the average makes itself manifest, and the personality of the actress makes an impression upon the manager of the moment, larger parts come her way. But the larger parts are still "small" parts, and she remains subservient to the more important principals in the cast. It is at this period of her career that she has her hardest struggle, for if she is to establish her position in the theatre, she has to dominate individuals who have already made good, and are determined not to be dominated—people who are naturally very proud and jealous of the positions they have fought for and won. At length, with good fortune and the right material, she realises her ambition. She becomes a real principal in an important production. After that the butterfly life begins. First comes the chrysalis stage—the stage of rehearsals, when everybody is kind, but only too sceptical of her ability to succeed. There are few compensations at this period, for the public does not yet know her, and she has not yet grown into a butterfly proper, flitting from stage to society on the wings of success. The opening night arrives at last, when every nerve is strained to breaking point, and every eye is centred upon the butterfly-to-be. The audience has already been made familiar with her name and promise, and is there in its callous way to make or break her. She succeeds, and when the performance is over she emerges from the stage door radiant, a "star" of the first magnitude, a beautiful butterfly.

Living Up to Reputation.

A more strenuous time than ever awaits the new arrival in the little world of stage celebrities. The public has accepted her, and made her its own. In a manner of speaking, she is now the slave of society, and she must continue to prove herself worthy of that honour. Society is generous to her in its applause and admiration, but it is rarely sympathetic. She is no longer free to come and go as she pleases. She has to be phlegmatic, because, in the eyes of the public, she cannot afford to be temperamental. If she goes away, temporarily broken by the strain she has undergone—and only the strongest constitutions can withstand it—she has no right to go. If she stays, and fails under these conditions to give of her best, she has no right to stay. She is a society butterfly now as well. Invitations are showered upon her by people who are proud of her acquaintance. She has to bear comparison with these other butterflies who are not associated with the theatre. If the result of such comparisons is sometimes unfavourable to her, there is an excellent reason. For when the society butterfly finds herself exhausted after the strenuous pleasures of one short season, is it to be wondered at if the stage butterfly with her far more onerous duties, is exhausted after only a few weeks? The sacrifice she makes in surrendering is a very serious one. There are people who speak with envy and amazement of the large salaries paid to the successful actress, but most of them ignore the fact that she is paid only when she is working before the public. When she has the temerity to take a holiday it is at her own expense. The arm-chair critics forget the waiting, the rehearsals, the risks she runs in common with all else concerned in the production, while all the time she must entertain and be entertained.

"THE GOD OF GODS."

American-Indian Play, by Carroll Aitkins. Produced for the first time on any stage at the Birmingham Repertory Theatre on Sunday, Nov. 9.

Yellow Snake ..... E. Stuart Vinden
Amburi ..... Frank Moore
Mablo ..... Melville Cooper
Lerii ..... Eric H. Messiter
Suiva ..... Susan Richmond
Kotwi ..... Isabel Thornton
Waning Moon ..... Margaret Chatwin

Mr. Carroll Aitkins is, we believe, a British Columbian, and has succeeded in breaking fresh ground with plenty of local colour. Waning Moon, the aged priestess of the God of Gods, is about to resign her office, and suggests that for the consideration of ten cows she might nominate the beautiful Suiva as her successor. Suiva is the daughter of a covetous old woman, Kotwi, who recognises the personal benefits likely to accrue from the suggested appointment. She offers five cows, and even seven, but cannot rise to ten. She sees another possibility of making capital of her daughter's beauty, for she is wooed by Mablo, the worthless and greedy son of the chief of the tribe. But Suiva is in love with Yellow Snake, the singer, an irresponsible poet, who is incapable through laziness of providing a home for her. When she rejects Mablo's overtures he sees that if she will not consent to become his wife his position as the chief's son will enable him to obtain his desires if she becomes the priestess, and accordingly he gives Waning Moon the ten cows, and Suiva is consecrated to the God of Gods. The climax of the play is reached when Suiva as priestess offers the great sacrifice of a human body to the God. The body is Yellow Snake's, but Suiva does not know this till the end of the ceremony, when she uncovers the face and beholds that of her lover. Then her pent-up love breaks out, and she passionately throws herself on the corpse of Yellow Snake, denouncing the idol and crying out that the God of Gods is Love. The chief calls on the horrified worshippers to put her to death, but she saves herself from their hands by seeking her death in the lake.

The acting and staging were alike admirable. Miss Margaret Chatwin as Waning Moon, Mr. Stuart Vinden as Yellow Snake, and Miss Susan Richmond as Suiva equally bear the burden of the play, and all acted with intelligence and distinction.

"Red Riding Hood" will be the title of Mr. Mulholland's tenth annual pantomime at the Wimbledon Theatre this coming Christmas.

FIRST NIGHTS OF THE WEEK.

A Play that Counts at the Aldwych—Childhood Memories at the New.

"SACRED & PROFANE LOVE."

Play, by Arnold Bennett, Produced at the Aldwych Theatre, Monday, Nov. 10.

Mrs. Joicey ..... Blanche Stanley
Louisa Benbow ..... Mary Byron
Snape ..... Roy Byford
Carlotta Peel ..... Iris Hoey
Emilio Diaz ..... Franklin Dyall
Jocelyn Sardis ..... Dorothy Turner
Lord Francis Alcar ..... George Elton
Mrs. Sardis ..... Helen Ferrers
Mary Ispenlove ..... Hilda Bruce-Potter
Frank Ispenlove ..... J. H. Roberts
Emmeline Palmer ..... Margaret Watson
Rosalie ..... Jeannette Sherwin
Léonie ..... Margaret Manning
A Parlourmaid ..... Mildred Evelyn

This play, with the strangely intriguing title, by Mr. Arnold Bennett, is essentially a play that counts. It is absorbingly interesting, of vivid actuality, and full of admirable dialogue. On the other hand, as a play it is often unsatisfactory, particularly in retrospect; at the time, interest submerges discrimination. It contains many characters totally unnecessary to and unconnected with the plot, but characters so well drawn, so human, and so well acted that we would not miss them from the play for all the world. Moreover, although the drama would lose nothing through their absence, they all have a direct influence upon the spiritual development of the heroine. She is seen first as a young girl not yet twenty-one years of age, a lonely girl, living with an elderly aunt who loves but does not understand her, impressionable almost to the point of hysteria, warmly sensitive, exaltée but gloriously truthful even to herself. Music, especially the music of Chopin, plays on every sensitive string of her excitable young body. She goes alone to a concert given by Diaz, the greatest of living pianists. He sees her there, and is attracted by her strength, her enthusiasm, and her originality. She accepts his invitation to wait an hour for the departure of her train in his rooms. He plays to her, and the girl's exaltation carries her away. They kiss passionately. The curtain descends for a few moments, and when it rises it is grey morning, and Carlotta, leaving the musician asleep, steals away, unknown, untraceable, from his life, changed, sadly changed into a woman, to find that her aunt has died in the night and she is alone and the possessor of £700 a year. Seven years later we find her in London, a famous authoress, had in love with her publisher. There is an arresting scene between Carlotta and the publisher's wife, a woman with nerves worn to a raw edge, who, in love with one man, marries another, and after fifteen years of loveless wedded life clings resentfully to the unloved husband. Through her Carlotta learns that in these seven years Diaz has become a morphia maniac. Believing herself partly responsible for his downfall she goes to Paris to seek him. She finds him living in the tawdry rooms of a Parisian cocotte, a queer, warm-hearted creature, capable of infinite nobility. Carlotta redeems Diaz, brings him back to life and fame at the sacrifice of herself and her career. Diaz reappears in the concert world and makes a great success. Re-established, he comes to Carlotta, and for the moment she believes that her task is over and the man she loves no longer needs her, but there is a beautiful ending, each finding him- and her-self to be incomplete without the other.

The play affords the actors magnificent opportunities. Miss Iris Hoey was at her best and her cleverest in the first scene as the young, intensely impressionable girl. Although Miss Hoey did not reach quite the same level in the later scenes, she played throughout sympathetically and well. Mr. Franklin Dyall was admirable as the morphia maniac, both before, through, and after his drug obsession. He richly deserved the enthusiastic calls of "Dyall" which followed the final fall of the curtain. A splendid character study of the cocotte, Rosalie, was given by Miss Jeanette Sherwin, realistically matter-of-fact, and occasionally exquisitely pathetic. Excellent, too, was the old old man, indifferent to all save food and warmth, yet curiously interested in the emotions of youth, of Mr. George Elton; and Miss Hilda Bruce-Potter gave a remarkably clever picture of a neurotic woman. Capital work was done by Mr. Roy Byford, Miss Dorothy Turner, and Miss Margaret Watson; and our admiration was excited by the performance of Mr. J. H. Roberts in the very difficult part of the erotic publisher.

"LITTLE WOMEN."

A Dramatised Version in Four Acts of Louisa M. Alcott's story, by Marian de Forest, Played for the First Time in London at the New Theatre, on Monday afternoon, Nov. 10.

Mr. March ..... Alfred A. Harris
Mrs. March ..... Henrietta Watson
Meg ..... Joyce Carey
Jo ..... Katharine Cornell
Beth ..... Hattie Hanson
Amy ..... Eva Rowland
Aunt March ..... Kate Phillips
Mr. Lawrence ..... Sydney Paxton
Laurie ..... Antony Holles
Prof. Antoine Baret .... Leslie Faber
John Brooke ..... Henry C. Hewitt
Hannah Mullett ..... Ada Palmer

Did you ever go into your sister's playroom, when she and you were children, and find on the bookshelf a volume more thumb-marked than Louisa Alcott's "Little Women"? And did you ever, when she wasn't looking, make the thumb-marks worse? These questions if you were a boy; but, whatever you were, you know that Meg and Jo and Beth and Amy were people far too dear to your hearts to want reading about less than, at least, a dozen times a year. Wherefore it's no small wonder that the sight of Meg and Jo and Beth and Amy in the very flesh, in a real play, was a divinely happy moment for everybody, no matter how old, or even how young (for the thumb-marks are just as bad now as they were), who sat in the New Theatre on Monday afternoon; and it will be, for other everybodies, on many afternoons more—especially when it draws near Christmas time.

In Old Massachusetts.

Yes; Meg and Jo and Beth and Amy are all there, with Mr. Brooke to marry one, Laurie the schoolboy another, M. le Professeur another—and Death to take away poor Beth; just as it was when we were kids. Aunt March is there, too, to object to everything—in fact, it's the same old story, almost page for page. Faded though and plain, it's a very beautiful house down in old Massachusetts, where the story is told—and so, too, it was, you will remember, then. To those of us who read "Little Women" rather more years ago than we care to think, there comes an extra sort of musty smell, and almost a sort of sight in the air of those funny little blobs of yellow on the leaves and covers, that make us sigh for childhood the more deeply because they make us recall it more vividly. For seeing the play on Monday set us to realise more than ever before what a factor was—and is, it seems, still—that book in the early lives of our generations.

Stepped from the Pages.

The character of Jo, second and "tomboy" of the sisters, has happily in Miss Katharine Cornell just the right sort of young person to keep it sufficiently full of force, as it were, to "wind up" all the others. One must congratulate Miss Cornell on some clever acting. To Miss Joyce Carey, too, as the prim and proper Meg, come honours. Here has Miss Braithwaite's fast-advancing daughter a neat little occasion, one which she does not neglect, either by artifice where artifice is the last thing demanded, or by a pedantic "naturalness" that means being too prim for the play, though maybe well enough in print. Miss Carey has shown a very careful discernment in this matter. The two other sisters, entrusted to Misses Hattie Hanson and Eva Rowland, have stepped, like Jo, correctly from the pages; so has Aunt March (Miss Kate Phillips); and so one might as well say has everyone else. An extra word, however, for Messrs. Sydney Paxton, Antony Holles and Leslie Faber and Henry Hewitt is thoroughly deserved.

AS YOU LIKE IT.

All the world's a stage—and yet there's a shortage of theatres!

* * *

Still, Bernard Hishin feels hopeful. I trust there will be no Hish in his plans.

* * *

Lloyd George, about to re-tackle the Irish question: "Now, might I do it, Pat!"

* * *

Ainley's "Chronicle" plays should prove interesting. But does he mean to exclude representatives of all the other journals?

* * *

A critic referred last week to Norman McKinnel's wonted success. Does he want it? Surely he's got it.

* * *

Another, I see, mentions that the conductor, Geoffrey Toye, has found his feet. Useful, of course, but he can't conduct with them!

* * *

We all sympathise with the efforts being made to remove the restrictions on sweetmeats in theatres. Fortunately, there are no restrictions on sweet meetings.

* * *

In other words, the lack of sweetmeats does not spread to sweet mates.

* * *

Glad to see that an "Old Vic." Circle is being established. I thought the theatre had one, though.

* * *

First Lady Aspirant: "I wish I were a tenor!"
Second Ditto: "I'd rather have one!"

* * *

Will the gentleman responsible for the recent heading in "The Era" "Sacks upon the Sea," let us know where they have been sighted, and where they are likely to be washed up?

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "Who's Hooper?" 8. Wed., Sat., 2.
ALDWYCH (Strand, W.C.).—"Sacred and Profane Love," 8.15. Thurs., 2.30.
"Eastward Ho," 8. Wed., Thurs., Sat., 2.15.
W.C.).—"Back Again," 8.30. Mon., Tues., Fri., Sat., 2.45.
APOLLO (Shaftesbury-avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30.
COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45 Gerr. 3724.
COURT (Sloane-sq., S.W.).—"Merchant of Venice," 8. Wed., Sat., 2.
CRITERION (Coventry-st.).—"Lord Richard in the Pantry," 8.30. Sat., 2.30. Wed., Fri., Sat., 2.30.
DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr 202.
DRURY LANE (Drury-lane, W.C.).—"The Great Day," 8. Wed., Sat., 2.15.
DUKE OF YORK'S (St. Martin's-lane, W.C.).—"The Girl for the Boy," 8.15 Thurs., Sat., 2.30.
EMPIRE (Leicester-sq.).—Serge Diaghileff's season of Russian Ballet, 8.30. Sat. 2.30. Gerr. 3527.
GAIETY (Strand, W.C.). — "The Kiss Cup," 8. Wed., Sat., 2.15.
GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8.15. Wed., Sat., 2.15. Gerrard 7822.
HAYMARKET (Haymarket, S.W. 1).—"Daddies," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.
HIS MAJESTY'S (Haymarket, S.W. 1).—"Cha Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.
KENNINGTON (Kennington Park-road).—"Sleeping Partners," 8. Thurs., 2.30.
KINGSWAY (Great Queen-st., W.C. 2).—"A Temporary Gentleman," 8.15. Mon. Wed., Fri., Sat., 2.30.
LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.20. Tues., Sat., 2.30.
LYCEUM (Wellington-street, W.C.).—"The Wild Widow," 7.30. Wed., Thurs., Sat., 2.30.
LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8. Wed., Sat., 2.15.
LYRIC (Hammersmith).—"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. 'Phone, 142, Hammersmith.
NEW (St. Martin's-lane, W.C.).—"Little Women," 2.30 (except Sat.). "Jack o' Jingles," 8.15; Sat., 2.30.
OXFORD (Oxford-st., W.).—"Maggie," 8.15. Thurs., Sat., 2.30.
PALACE (Shaftesbury-av., W.C.).—"The Lilac Domino," 8.20. Wed., Thurs., Sat., 2.15.
PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Thurs., Sat., 2.30.
PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8. Wed., Fri., Sat., 2.15.
PRINCE'S (Shaftesbury-avenue).—"The Mikado, 8.15. Wed., Sat., 2.30.
QUEEN'S (Shaftesbury-avenue.).—"The Cinderella Man," 8.15. Thurs., Sat., 2.30 Gerr. 9437.
ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Sat. 2.30.
ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30.
SAVOY (Strand, W.C.).—"Tiger Rose." 8.15. Mon., Wed., Sat., 2.15.
SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Sat., 2.15.
STRAND (Strand, W.C. 2).—"Laughing Eyes," 8. Wed., Sat., 2.30.
VAUDEVILLE (Strand W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., 2.30. Gerr. 3815.
WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Sat., 2.15.
WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Sat., 2.30.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Ada Reeve, York and Leonard in "In Hosiery," Arthur Prince, "The Question," American ballet, Marie Nordstrom, Vernon Watson, &c., 2.30 and 7.45. Gerr. 7541.
HIPPODROME (Leicester-sq.). — "Joy Bells," 2.30 and 8.30. Gerr. 650.
PALLADIUM (Argyll-street, W.). — Geo. Lashwood, Max Darewski, Geo Carney, The Hawaiians, Versatile Three Tucker, Jack Pleasants, Sam Barton, Blaney and Farrar, Mona Vivian, Fred Cooper, 3.20, 6, 8.40. Gerr. 7004.
VICTORIA PALACE (Victoria Station S.W.).—Chas. Withers and company, Gresham Singers, Griffith Bros., Rob Wilton, 6.15 and 8.50.

THEY SAY——

That Ethel Levey's daughter, Georgette, is to be a débutante next season.

* * *

That "The Mikado" ran for 672 performances at its first production.

* * *

That on its three next revivals it scored 116, 127, and 226 respectively.

* * *

That Violet Loraine considers the art of being well-dressed is to suit the occasion.

* * *

That Wilkie Bard has so far recovered from his "bad start" that all New York is now raving about him.

* * *

That Ivan Caryll's real name is Felix.

* * *

That an accident to the volcano in "The Bird of Paradise" was rectified one night by Mr. Tully, who manipulated it himself and saved a fiasco.

* * *

That Bernard Hishin has joined the throng of managers vainly seeking West-End theatres.

* * *

That Cathleen Lesbitt dislikes comedy ingénue parts, and hopes she has seen the last of them.

* * *

That Alfred Lester has nicknamed the two Miss Binnies "Pale Ale" and "Ginger Ale."

* * *

That William Stack would not be playing in "The Trojan Women" had he possessed a tenor voice; but, being a baritone, he gave up singing for acting.

* * *

That Maurice Moscovitch has refused an offer to play "The Merchant of Venice" in Berlin and Vienna.

THE VARIETY WORLD.

Eccentrics' Dinner to Variety Knights—The Charles Coborn Matinee —Shakespeare at the Euston.

A Thrice-Knightly Banquet.

The Eccentric Club will give a Congratulatory Dinner next Wednesday to three out of our four Variety Knights, namely, Sir Alfred Butt, Sir Walter de Frece, and Sir Oswald Stoll.

Sir Harry Lauder would naturally have been included among the Eccentric's Guests of Honour, but that he is travelling far awa'. We are glad to hear, however, that Sir Harry is expected to return ere long to "Caledonia, Stern and Wild."

Vesta Tilley's Good Work.

The matinée given by Vesta Tilley and a number of talented friends at the Palace, Blackpool, last Wednesday, realised nearly £700, and it is expected, with a few donations and subscriptions, the requisite £1,000 will be gained in order to endow a bed in the Victoria Hospital, to be called the Vesta Tilley bed. Miss Tilley is making her farewell appearance at the Nottingham Hippodrome this week, and celebrates it by giving £500 to Nottingham charities.

The Charles Coborn Matinee.

The Charles Coborn farewell benefit matinée, which was postponed owing to the railway strike, will take place at the Alhambra on Tuesday, Dec. 2. A specially attractive programme has been arranged, the many well-known artists who will appear including Lilian Braithwaite, Kathleen Destournel, Marie Dainton, Hettie King, Ethel Levey, Violet Loraine, Henry Ainley, Du Calion, George Graves, Nelson Keys, Dawson Milward, Robert Michaelis, George Robey, Harry Tate, and the beneficiare himself, who will by desire sing "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo."

Generous Support.

Mr. Carl Hentschel, the hon. organising secretary, in appealing through our columns to the profession generally, says he feels sure there are a large number who, with their generous instincts, would be only too glad to contribute by sending a subscription towards the testimonial, which is to be presented to Charles Coborn. Lord Leverhulme and Sir Oswald Stoll have each given £100. Mr. Hentschel will be pleased to receive subscriptions or applications for tickets at the O.P. Club, Craven-street, Strand, W.C. 2. It should be mentioned that the Eccentric Club and the O.P. Club are giving their cordial support to the matinée.

Arthur Roberts on Strike.

Arthur Roberts is rehearsing to appear in a new topical sketch, entitled, "Strikitis," which has been specially written for him by Albert E. Ellis.

"Parade" Postponed Till Friday.

To avoid clashing with Sir Thomas Beecham's production of "The Nightingale," at the Royal Opera, to-night, the first performance in England of "Parade," announced for presentation by the Russian Ballet at the Empire Theatre on the same evening, will now be given on Friday night. The recently revived ballet, "Thamar," will be presented at the Empire to-night.

"Father Christmas" at Chiswick.

In aid of the local War Memorial, Mr. J. Persich is busy at the Chiswick Empire, where a great show is in organisation for December 18, in which the kiddies will monopolise the stage. Already all seats are sold, and the receipts will, it is anticipated, exceeds £2,000.

A novelty of the Christmas Chiswick matinée is that the Fairy Queen promises to allow her fairies to visit the audience and distribute gifts to the little ones; moreover, "Father Christmas" is to be seen actually coming down the chimney.

A Childs' Progress.

Gilbert Childs, who was to have gone around the suburban and provincial Empires and Hippodromes as a "single turn"—pending his return to West End revuedom—has instead taken up George Hestor's character—or characters—in Harry Day's highly successful new revue, "Funbeams." Jester Hestor had to leave off Funbeaming in order to take up a prior engagement. Indeed, there has been much demand for this Cornish comic.

"Pretty Peggy" Goes Touring.

At the Hippo., Liverpool, on Monday next, "Pretty Peggy" makes her bow before a provincial audience, and the following week Lew Lake's attractive production goes to the Hippo., Birkenhead, afterwards returning to town.

"Joy Bells": Second Peal.

Miss Shirley Kellogg will make a welcome return to the Hippodrome on Friday, when the second edition is fixed for production. With the exception of the beautiful Birdcage scene, which is to be redressed, little of the present revue will be left. There will also be a number of changes in the cast, but George Robey, of course, remains, and is said to have some very funny new business.

Brixton Empress's New Manager.

The Brixton Empress managership now passes to George Andrews, who so ably managed the Chelsea Palace during the absence of Norman Berlyn at the war—in which the ever-esteemed Andrews lost a brave young son. Mr. Berlyn, now demobilised, returns to his Chelsea Palace duties.

"Macbeth" at the Euston.

Shakespeare's shortest tragedy, "Macbeth," will be played by the Ben Greet Company at the Euston Palace to L.C.C. and other local school children to-day at 2. The Thanes in that wondrous play will find a brother Scot watching them namely, the Euston's keen manager, Murray Heriot.

George Robey's Coliseum Concert.

A concert in aid of St. Bartholomew's Hospital, organised by Mr. George Robey, will be given at the London Coliseum on Sunday, Nov. 30, at 2.30 p.m. The programme will be of exceptional interest, and the audience will be invited to bid for two aeroplane passenger flights to Brussels and back, offered by Messrs. Handley Page, Ltd.

French Artists' Model Contract.

On another page will be found a copy of the claims filed by the Syndicat des Artistes de Concerts et Music Halls, together with the model contract on which basis the late strike was settled and agreed to by the Managers' Union on Oct. 9. It mainly refers to supers, revue, chorus, and small-time acts.

Made the Shah Laugh.

On Thursday evening last the Shah of Persia visited the second performance at the Hippodrome, Manchester, and took great interest in the entertainment. The local press, in describing the performance, mentions that during the roller skating act of the Nathano Bros. their antics brought tears of mirth to the eyes of the Shah.

Ernie Mayne.

Ernie Mayne, the "Simple One," is meeting with great success on the Moss circuit in some capital numbers, including "Where Do Flies Go in the Winter-time?" and "Thtop Your Thtuttering Thammy," both of which are published by Darewski. Ernie will not be in town until December 8, on the L.T.V. tour, and the following week he will appear at both the Victoria Palace and Finsbury Park.

Nelson's Day.

A final reminder of the complimentary matinée at the Empress, Brixton, to-day, to Nelson Francis, who is retiring from the managership thereof after twenty-two years most able service. Mr. Francis will henceforth take up the secretaryship of the Empress.

Popular Revues.

Mr. Charles Gulliver has arranged for a number of revues to be presented at his many halls. Mr. Harry Day's "Funbeams," with Gilbert Childs as the principal comedian, opens at Lewisham on Monday next, and on the 24th this merry show will be at the Woolwich Hippodrome. "On the Wing," another of Harry Day's bright productions, is due at the Grand, Clapham, on Dec. 1; and yet another of the same busy entrepreneur's revues, "Revels," will open at the Islington Empire on Dec. 1.

Mosley and Harris.

Mosley and Harris's pantomime, "Aladdin, 1919," is now in active preparation. The cast includes Vi Romer, Ernest Fay, Harry Barry, Peggy Boyes, and May Mayo. In addition to their other activities this enterprising firm have now opened a Publicity Bureau for artists and managers, who will have the opportunity of expert press agencies, as two well-known press-men are managing this department.

New Act at the Holborn.

Terry Wilson is making his first appearance in town this week at the Holborn in songs of distinction, which include a capital number by Bert Lee, entitled "The Good Old Days." Mr. Wilson appearing in appropriate costume. The setting is most effective.

Violet King, A.R.C.M.

Miss Violet King, the well-known violinist and pianist, who was in town the other week at the Bedford, where she met with a most enthusiastic reception, will reappear in town again next week. The violin used by Miss King is a very valuable old instrument which was given to her by Sir Walter Parratt.

Victoria Monks.

At the Metropolitan last week we were glad to find that Miss Monks had quite recovered from her recent severe illness. The popular vocalist has revived some of her former successes, and that old favourite, "I'm Going Back to Jacksonville," went better than ever.

Patti Loftus.

We hear that the charming young comedienne and dancer, Patti Loftus, has been specially engaged by Sydney Bransgrove to play the name part in "Aladdin." Patti has just produced a new song, "Australia," with great success, and will shortly introduce another by Geo. Stevens.

Knapp and Cornalla.

At the Shepherd's Bush Empire this week, a novel entertainment is being presented for the first time in London by Bob Knapp and Chris. Cornalla, and judging by their reception on Monday, these boys will stay in this country for some time. They came over a few weeks ago after concluding a season of 31 weeks in New York City. When on the "Aquitania" Chris. Cornalla had a sparring match with Matt Wells, the proceeds, amounting to over £200, being devoted to charity.

Robb. Wilton at the V.P.

Owing to unforeseen circumstances, Robb. Wilton was unable to produce his new scena, "The Stage Hand and the Dresser," at the first house at Victoria Palace on Monday. At the second house, however, Robb. gave his new show, which met with a very hearty reception.

"Fizz."

"Fizz," "a revue of the finest vintage, in eight magnums," presented by Messrs. Green, Smith, and Sleight, had its première at the New Hippodrome, Nuneaton, on Monday. Its reception was most enthusiastic, the clever work of Miss Nellie Hill, Miss Arabella Allen, and the other principals being heartily applauded.

Miss Ivy Pole.

Miss Ivy Pole, who has been engaged to play the principal boy in the Christmas production at the Theatre Royal, Bath, will, we hear, be the youngest "boy" on record. Extremely versatile, she is as good a singer as an actress, having studied voice-production with Mr. Hugh Marleyn, the well-known professor of singing.

Breaking Records.

That popular couple, Dorothy Ward and Shaun Glenville, who were paying their first visit to the Hippodrome, Keighley, last week, were in tip-top form, and met with hearty receptions at each performance. All previous records held by the Hippodrome were broken during the visit.

Miss Marjorie Stevens.

Miss Marjorie Stevens, the charming young English dancer, has been engaged by Mr. Albert de Courville as première danseuse in his production of "Joy Bells," on tour, opening at Finsbury Park Empire, Nov. 17.

Henson-Cayley Co.

That enterprising and well-known firm, the Henson-Cayley Co., 23, Denmark-st., under the sole direction of Julian F. Reano, are busily engaged in supplying the world with band parts and band books. This firm is somewhat unique, being the only one of its exact kind. Its multifarious activities include most of the revues, musical comedies, &c., at present before the public. After two and a-half years abroad our readers will be pleased to hear that Mr. Reano is again at the helm, and is always prepared to give his personal assistance to clients.

Ben Beyer in Paris.

Ben Beyer made his re-appearance at the Olympia, Paris, on the 24th ult., and from accounts just to hand he is proving one of the hits of the programme. Since Ben opened there he has received many offers for other Continental work, but we are glad to note that he will return to England at Christmas.

Hale! Columbia!

Robert J. (better known as "Bobbie") Hale has sailed for the States, to play there awhile and then to bring back certain special new theatrical and variety material. While out in Star and Stripeland, "Bobbie" is sure to be universally regarded as "Hale, fellow, well met."

"Instanto."

We hear that Billy O'Connor, who was in town last week at the Coliseum, is placing on the market a new card trick, called "Instanto," of which he is sole inventor and perfecter, and which will be obtainable from the dealers on Monday next at 12s. 6d., including a pack of cards and full illustrated instructions. The sale will be strictly limited, and when we saw this trick performed by Billy at the Magicians' Club concert on Sunday evening last, the large gathering, which included many well-known conjurors, were astounded at the remarkable rapidity with which any card called for was instantly produced. The trick was performed with the same swiftness when the cards were held behind the back.

The Terriers.

At the meeting on Sunday last Wilkie Warren officiated as W.T., Stanley J. Damerell as V.T., Capt. De'Villiers G.C., W. Welsh W.I., Dan Whitley W.D., Ken Barton Y.B., Fred Day, organist, and Arthur Were, secretary.

A hearty welcome was extended to Syd Walker (past-president) and Fred Day upon their reappearance in the Kennel.

The Grand Rally of the Order will be held on Sunday next, 16th inst., when the anniversary of its foundation will be celebrated. The president will take the chair at 6 p.m. sharp. It is hoped that all Terriers in or near town will attend.

"Eastward Ho!"

Sundry new songs and bits of fresh business are being introduced into the Alhambra's colossal production, "Eastward Ho!" The added ditties include one for what Shakespeare would call that "bright particular star," namely, Violet Loraine. It is entitled "Keep the Music Playing." It is a production number, and will be "produced" by that quaint singer and dancer, Laddie Cliff.

"Tip-Top."

Miss Mabel Marks was busy at Wolverhampton last week rehearsing Miss Beatrice Allen's part in Albert de Courville's production, "Tip-Top," the latter lady having to relinquish same owing to her engagement as principal boy at the forthcoming pantomime at the Grand Theatre, Leeds. This highly successful revue is being piloted through the provinces by Mr. Arthur Cann, whose unfailing courtesy wins him many friends both before and behind the curtain.

Hal Bert.

After a long run in the provinces, Hal Bert, the popular comedian, is in town this week at Walham Green, where he is sharing the premier position with one of Harry Burns' productions. Hal has been specially engaged by John Hart for his panto. at the Grand, Leeds, in which he plays Tom, the Piper's Son.

Rene Ralph Fixes Panto.

At the Hippodrome, Newcastle, this Christmas, Rene Ralph will appear in the pantomime which is being produced by Messrs. Wylie and Tate. This week Rene is at Chiswick, and next week goes to Hackney.

Harry Ford.

At Lewisham the other week Harry Ford produced another new number, entitled "The Butcher," which proved a certain winner. Harry has some really good numbers for future use, but is of the opinion that the successful song is at least worthy of a twelve months' run, as those who missed hearing the number the first time it was given at a particular hall may have an opportunity of hearing it on their second visit.

Demobilised.

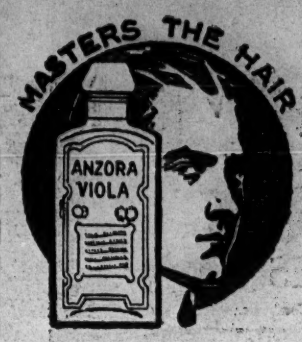
Mr. Alan D. Dunbar, well known as the manager of the Empire Theatre, Chatham, and other Stoll halls, has just been demobilised from the Royal Navy after two years' service as a writer. Mr. Dunbar is open for an engagement, and will be glad to hear from anyone desiring a first-class manager. Address c/o "The Era" Office.

Tom Arnold.

Tom Arnold, for many years closely associated with Archie Parnell, has resigned his position with the Variety Controlling Co. to take control of the Harry Burns office, having signed a contract with Mr. Burns for a number of years.

Bella Moody.

Bella Moody, of the Kitchen Comedy Four, tells us that in connection with the Jim Nolan Fund for entertaining the poor children of Manchester, she was able to contribute sufficient for 200 youngsters, to attend. Most of the money was collected by the sale of postcards given her by Mr. Fred Barnes. By the way, Miss Moody's husband, Stanley Radcliffe, will appear in the same pantomime with her this year.



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WILKIE BARD IN AMERICA.

(FROM OUR SPECIAL CORRESPONDENT.)

Our special correspondent in New York sends us the following account of Mr. Wilkie Bard's first appearance at the Palace Theatre, and it would appear therefrom that the reports which appeared in some of our contemporaries were exaggerated:—

NEW YORK, October 25th.—Wilkie Bard's reception at the Palace Theatre last Monday may be truthfully described as an ovation. It was six years to a day since Mr. Bard first visited us, and began what proved to be a very successful engagement at the now defunct Hammerstein's Victoria.

This time misfortune attended him in the form of throat trouble. His turn was going swimmingly, he having persevered against heavy odds, but after giving us "The Welsh Railway Porter" and "Roses are Blooming," his voice began to fail him, so that to those at the back of the house and upstairs he was almost inaudible. Realising this, Mr. Bard came forward during his "Night Watchman" act, and in a manly, straightforward manner that immediately won for him the sympathy of the big audience, apologised for not being able to do better. He explained that he had been in New York for more than a week, and was ready to begin his engagement on the previous Monday. During the week, however, he had caught cold, and although he had been under a doctor's care, and had tried every kind of treatment to effect a cure, he was really in no condition to appear. During the twenty-five years that he had been before the public, he said, he had never before been compelled to address an audience in this way.

It was evident that Mr. Bard felt the disappointment keenly, and it took about ten seconds for the audience to realise this, for he had no sooner left the stage than there burst forth a storm of applause that brought him out again. Overcome by this demonstration of the audience's sympathy and goodwill, he could only bow his acknowledgments, but before he could retire, out came Mrs. Bard, and implanted on his cheek a wifely kiss of support and encouragement. Further encouragement came in the form of shouts from all parts of the house, while the applause grew louder.

Mr. Bard came forward again to say how the kindness of the audience had heartened him, and expressed the hope that he would soon be well enough to appear again.

Wilkie Bard was out of the bill at the Palace only three nights. On Thurday he reappeared, and had a most enthusiastic reception. Al Jolson, the popular black-faced entertainer, sent an immense bouquet, with congratulations and good wishes, and similar messages were received from many others. Mr. Bard's turn included "The Scrub Woman" and "The Night Watchman." Both numbers went splendidly.

The variations and extremes of the American climate are something that English artists should guard against. At this period of the year we have the "Indian summer," with days as warm and humid as those of midsummer. At night there may be a frost. One is likely to be in better condition to appear before an audience within twenty-four hours after landing than a week later. If possible, artists should arrive here three or four weeks before opening, thus giving themselves time to adapt themselves to the climate.

NEW YORK, Nov. 1.—Wilkie Bard is in his second week at the Palace, and is going strong. His new act has pleased everybody, including the critics, and the newspapers have praised him for his pluck in holding on, though handicapped by illness.

MY MUSIC HALL TOUR.

CONCERNING OLD FRIENDS—PERCY TARLING'S SMILE—MARIE NORDSTROM AT THE COLISEUM.

I think there must be a vein of sentiment running through my nature, for while I welcome new friends, I rejoice over the survival of old ones. To see an old artist losing his grip is a tragic spectacle. To see him making the young generation laugh, those who were blinking innocently up into the blue skies from their cradles when he began blinking across the footlights from the stage, is a grateful occasion, for Time is the true critic, and no man can make two different generations laugh without possessing real art.

At the Palladium.

The cause of which reflections is Little Tich, whom I saw at the Palladium. He is, I think, the ideal of what he sets out to be. He does not struggle for laughter, as many of his imitators do. He produces it. It may be by waggishness, a good line, or bowing to the audience and bumping his nose. It is all the same. In the dim and distant past—how long, Little Tich? perhaps not so very dim and distant, after all—he studied the art of being funny, and now, to-day, humour slips from him like butter. He doesn't have to try at all.

He gave us "The Law, ha, ha!" and his study in Impetuosity. Little Tich has no assistant, but in the legal sketch you almost feel as though there were two people on the stage, for he makes the judge, to whom he addresses his remarks, a very live person.

The Palladium programme was full of good names. Jack Peasants, red-mit ened and sheepish, sang "In the Twilight," and a new song, "Feeding the Ducks in the Park." Of course, the duck-feeder meets a lady in due course, and proposes. "I might as well," she says. "I'd only come down to the pond to throw myself in."

Lois Barker and Percy Tarling are rivalling Fred Culpitt in the number of times they have appeared before me lately. Percy's smile was as miraculous as ever. I wonder whether he was born smiling, and whether he smiles like that when he first gets up in the morning? I should not be surprised.

"Tornado," Mary Mayfren's sketch, is an effective little piece, and gives Mary Mayfren a good chance to show her dramatic ability. She plays the conscientious cracks woman with plenty of spirit and feeling, and the audience thoroughly enjoyed her performance. I have seen and remarked on this sketch before, but may add a word of praise to Mr. J. Rice Cassidy, who, I believe, is new to the cast, and who played the part of the unscrupulous diamond broker well, and with restraint.

There were two first-grade singing turns, Ruth Vincent and Ella Shields. Ruth Vincent is easily one of the best of the ballad singers on the halls. Her voice is sweet, and she has a top-note that appears to be a part of it. You do not applaud her through surprise that she has it (as you are often expected to applaud other singers). You know she has it all the time, just as surely as a piano has. Ella Shields is also at the top of the tree in her particular line. I was already late for the Coliseum when Ella came on, but I had to hear one song—"You're a Beautiful Girl," which she sang in an immaculate evening suit and an equally immaculate voice. And then, with very real reluctance—but I wanted to be sure I would not miss Marie Nordstrom—I tore myself away, and hurried to the Coliseum.

At the Coliseum.

As matters turned out, I had plenty of time, for Marie Nordstrom and Grock (whom also I would not have missed for worlds) were among the last items on the programme. But I might have missed hearing J. G. Taylor sing "Where's My Two Bob?" and that would have been several thousand pities. Give us some more songs in this strain, J. G. I am sure you could sing a very funny one about a man who wants a house. You might even call it, "Give Me Two Rooms," for thus our ideas descend.

Clarice Mayne—heard her lately. Arthur Prince—heard him, too. Both big successes, as usual. Clarice sang a song which was new to me, "I'm Only From the Country."

Marie Nordstrom followed Arthur Prince. She has charm, and her performance possesses the valuable quality of improving as it goes along. Of the four items composing it, the last two are very easily the best for they depend upon acting and mimicry, whereas in the first two she depends mainly on personality. She brought back the early days of the war very vividly by her amusing skit of a recruiting song and her sketch, depicting a wife teaching her husband the newest step, was equally good.

Thrills were provided by Du Calion, the loquacious laddie on the tottering ladder, who keeps down our anxiety by his sublime optimism and belief in himself, and the Flying Banvards, who jump through the air in the way you and I can only jump in our dreams. I missed one member of the clever troupe, and recall that she hurt her foot several weeks ago when I last witnessed the Banvards' performance. I hope, if her absence is due to this accident, she will soon be back in her accustomed place.

"ERA" SPECIAL DRESS DESIGN.—NO. 38.

A CHORUS GIRL'S DRESS.

ABOVE we publish the thirty-eighth of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era" designer, who has recently executed many commissions for designs, ranging from theatre and cinema attendants' uniforms to concert party and revue costumes. A revue producer writes:—"Thanks for the design I am much satisfied."

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Puss! Puss! Pussyfoot, it's all through you.

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THE LONDON MUSIC HALLS.

THE PALLADIUM.

There is the usual strong and varied programme here this week. Miss Mona Vivian is a very clever and popular artist, as Ethel Levey, in "N'Everything"; in "Honolulu," "Dance," and "Dixie" numbers she excelled. She can dance as well as she can sing, and the audience were very appreciative of her delightful act. Sam Barton, who "nearly rides a bicycle," had the huge audience rocking with laughter at his comedy antics. The Hawaiians, presented by Messrs. Wilour and Puni, in their native musical scene, "On the Beach at Waikiki," were heartily applauded. The scene is a good one, the music excellent, and the sweet playing of the uketele much appreciated. George Carney, in a couple of comedy sung scenas, one as the Count and the other as the Army Cook, proves himself a master of burlesque humour, and both his scenas are full of fun.

Max Darewski at the piano is popular, both in classics and "pops"; and George Lashwood is a great favourite with a trio of numbers about "Widows," "The Harem," and "The Old Flat." The Versatile Three have some taking music and some striking new numbers. Tucker sings and plays his violin to the delight of everyone. Norah Blaney and Gwen Farrar, with music and rag-time burlesque, prove very popular, as does also the shy comedian, Jack Pleasants; and Manuel and Francois, acrobatic eccentrics, open the bill with a good act.

THE GRANVILLE.

Ingenious in methods, entertaining in patter, and skilful in technique, is Wyotti, the juggling golliwog, who is a very successful candidate for popular favour at the Granville this week. Quite a novel feat is performed with a featherweight dart which he blows into the air and which, making a leisured descent, lights gracefully upon his chin in a perpendicular position and there remains. Altogether a clever and entertaining act. Picturesquely attired and the possessor of a strong and clear voice, Miss Nellie Wigley is another very successful artist. "Till We Meet Again," her first song, is a capital chorus number, and a neat little colleen song gives her an opportunity of showing her ability both as singer and dancer. Hall and Neil are a bright pair of cross-talk comedians, with some excellent eccentric dancing. At the conclusion of one of their stunts the "straight" man is left standing on his head in a ridiculously funny position. Although entitled "Bits" there is nothing scrappy about their turn, which concludes with some capital burlesque boxing.

After the Maro Duo have performed some amazing and quaint feats upon the triple bars, Mr. Hal Bert dives through the "tabs" and announces his impending appearance. Mr. Bert termed the filleted comedian, has an original way with him. Not only can he perform the most entertaining gyrations with his elastic body, but he has wisely provided himself with some excellent material both in songs and patter. Hal richly deserved the applause accorded him at the conclusion of his act. Oreste, who might term himself the wizard of the saxophone, can do anything with that mellow-toned instrument. Particularly welcome was his rendering of Suppé's overture, "Poet and Peasant." The programme is completed by an amusing turn presented by Mr. Victor Courtney at the piano and Mr. Harry Burns' well-known and deservedly popular production, "Making Movies."

WILLESDEN HIPPODROME.

There is a first-class bill at the Willesden Hippodrome this week, and on Monday crowded audiences at both performances showed their appreciation without stint. Encores were pretty general, but none was more generous than that accorded Pearl Mitchell and her sister for a happily conceived and cleverly executed violin act in which she introduced the Intermezzo with exquisite finish, gave an excellent bagpipe imitation, and finally contributed "An Old-Fashioned Town." Miss Dorothy Grey and Miss Peggy Scott were due to appear in their celebrated musical mélange, but owing to the sudden indisposition of the latter Miss Grey had to take the stage alone, and well did she shape. Charmingly gowned, she sang daintily and well "Some Day You Will Love Me," her brilliant vocalisation evoking such hearty plaudits that she had to acknowledge with "I Pass By Your Window."

Miss Nora Delany, looking as handsome as ever, was very popular with a couple of dashing chorus songs, "Homely," and "It's Got to be Done," responding to the curtain call with "Sullivan." Miss Vera Wootton's rendering of "Father's Always Jazzing" was inimitable, and was heartily chorused by the audience. One of the smartest burlesques of the day, "Wanted a Wife," staged by Mr. Ernie Lotinga and his company, made a great hit, Mr. Lotinga himself finding ample scope for his humour as Jimmy Josser. The famous juggler, Frank Le Dent, furnished a juggling act on strikingly original lines and the sheer skill he displayed deserved all the enthusiasm it created. Sandy Powell, assisted by Lillie Le Main, was very smart, and the Real Mackays Scotch comedy, bright, lively, and fresh, kept the house in continuous merriment, Mr. Herbert La Martine's clever staircase dance being another popular contribution.

CHISWICK EMPIRE.

Manager J. Persich has a budget of good things this week, and good houses should inevitably result. Much of Tom Hearn's success is due to his droll method; nothing worries him, and his juggling is as brilliant as his humour is refreshing. Tom meets with a great reception. An ovation greets Foreman and Fannan. These mirth-makers are as droll as ever in "F'ying" and they play admirably; in fact, everyone is amused with the antics of these pleasing plutocrats. Mr. Bert Lee has fitted Bromley Carter with a capital idea in "Reconstructions": a burlesque sermon is amusing, and contains many good lines.

Hailing from the other side come the Sherlock Sisters and Clinton in a startling series of dances, not omitting "The Jazz." It is an excellent performance throughout, and terpsichore has no better votaries than these talented people. The trio, "When the Sun Goes Down in China Town," prove a vocal gem, and Clinton also proves diverting in "When the Circus Came to Town." The Sherlock Sisters "dress" their show tastefully and prettily, and won the distinction of a triple "call" on Monday evening.

That always amusing comedian, Syd Walker, promptly ensconced himself a favourite with the droll ditty, "Where do the Flies Go in the Winter-time?" Sydney has valuable support from the members of his clever company, who also increase the humours of "Shopping," in which Walker repeats his impersonation of the wily widow. Bandmaster Morris is a wonderfully versatile performer—a band in himself. The rich contralto of Miss Ethel Hook is heard to especial advantage in "Coming Home," in which she scored a great and deserved triumph. Another song, "The Secret," proved equally successful. No should the song studies of Miss Rene Ralph be omitted. Her song, "Won't You Kidna Me?" is cleverly done, and the audience enjoy the excerpt amazingly.

VICTORIA PALACE.

Mr. Robb Wilton, the popular comedian is here this week, and roars of merriment greeted his appearance as the police officer who refused to arrest the lady husband killer. Every line in this delicious absurdity is a laugh, and the huge audience enjoyed every moment. Charles Withers and his clever company in the screaming skit, "For Pity's Sake," are also responsible for much hilarity, and an equally popular item is given by the Brothers Griffiths and Miss Lutie Griffiths in their hilarious "Day in Rome."

Very popular appearances are also made by Miss Jen Latona, whose songs at the piano are always sure of a hearty welcome: Mr. Thornley-Dodge, in his amusing mixture of studies and stories; the Havanna Troupe of comedy dancers; Mario Lorenzi described as the King of Harpists, and a dainty little comedienne, Miss Nora Stockelle.

The musical side of the programme this week is in the capable hands of the Gresham Singers, who were recalled four or five times after their exquisitely rendered vocal act.

Death of R. M. Wellsbourne.

Mr. R. M. Wellsbourne, a veteran actor and author, passed away on the 5th inst. at the age of 74, while on a visit to his son, who resides at Basildon, Essex. Like many others, the late Mr. Wellsbourne graduated at the old Vaudeville Club. He was associated with the late Mr. Harry Hunter in starting the Mohawk Minstrels, originally known as the Manhattens, and for many years toured in a drawing-room entertainment with his wife. After her death he confined himself more to authorship, among his chief song successes being "The Everlasting Day" (Boosey) and "Show Me the Way" (Metzler). He had lived in retirement for some years, but during the war he did a great deal in the way of entertaining the wounded in the town in which he resided—Stoke-on-Trent.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, NOVEMBER 17, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for—
Albert de Courville's "Joy-Bells."

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Marie Lloyd, Boy Ronaldo, Caron Troupe, Zetta Mor, Harry Ford, Pe rose and Whitlock, Lily Eyton.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Coram, Wee Georgie Wood in "Black Hand George," Nellie Wallace, Jack Thomas, Tom Rees, Billy Houdini and Co., Dale and O'Malley.

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Maidie Scott, Jay Lauder, Hedges Brothers and Jacobsen, Belle Davis and Pics, Spessell Brothers and Mack, Yamamoto and Koyosui, Petite Nina and Seals.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Albert de Courville's "Tip-Top."

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
George Bass, Magini, Melody Makers, Delvaine's Marionettes, Ben Albert, Jock Neilson and Co. in "The Limit," Two Cures.

CLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Ella Retford, Den and Mark, Harry Harvey, The Gartons, James Stewart, Witt and Butt, Manchester Mites.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Albert de Courville's "Box o' Tricks."

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Ernie Mayne, Elgar Hudson Quintette, Daisy Dormer, Zenora, Bert Harrow, Ruff and Tumble, The New Macs.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m for:—
Fred Karno presents "Hustle," De Alma, Fyne and Hurley, Peter Bernard.
(Matinee Monday, at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Harry Day presents "stunts."

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Thirsa Fanson, Maybert, Harry Lion.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Fred Barnes, Hilda Nelson Trio, Jock McKay, Edie Veno, Happy Tom Parker, Meteor Trio, Da Gachi Troupe.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
George Formby, Harry Barclay, Margie Benson, Four Swifts, Pierce and Roslin, Alfredo, Lake and Barrasford.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Harry Tate and Company, Phil and Phlora Elsie Ooby, Adam Tomlinson, J. H. Scotland Fred Curran, The Mongadors.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
George Mozart, O'Gorman Brothers, Lucille Benstead, Sammy Shields, Frank Whitman, W. H. Brand, The Bezers.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
David Devant, Kitchen Comedy Four, Ted Charter, Hamamuras, Frank and Vesta.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Two Rascals, Daisy Wood, Florrie Forde, Kuming and Windsor, De Haymands, Will Cummin and Partner, Bert Terrell.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Keep 'Em Alive."

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Albert Whelan, J. W Rickaby, Nixon Gray, Lily Morris, Mlle. Doria, Three Morrellys, Olga Morselli.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Kirkby and Hudson, Talbot O'Farrell, Daly and Healy, Gordon and Rica, Miller and Canning, Lily Flexmore, Takio, The Five Sisters.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Wal Langtry, Femina Quartette, The Anartos, Sidney Black, Christy and Willis, Les Bastiens, Mooney and Holbein.
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Wylie and Tate's Company in "Mr. Manhattan," including Fred Duprez.
(Note.—South Shields near Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Ike and Will Scott, Golda Quartette, Zellini Paul Gordon, Fields and Doreen, Pic and Comical Alf, Horace Jones and Partner.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Beresford and Pearce's Company in "Whips and Quips."
(Managing Director, Richard Thornton.)

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (a) West End ( ) Suburban, (c) Large, and (d) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.
(2) Artistes must attend rehearsals, no deputies being accepted.
(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
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NEW COMPANIES REGISTERED.

LYCEUM (EGREMONT), LTD.—Regd. October 25. To carry on the business of cinematograph exhibition and entertainment proprietors. Capital, £5,000 in 4,000 Preference shares of £1 and 10,000 Ordinary shares of 1s. Directors: J. F. Wood and L. Nicholas. Subscribers: J. B. Kenny, 35, Wellington-avenue, Liverpool; J. O. Shepherd, 76, Russell-road, Waverree, Liverpool.

SPECIAL FILM SERVICE, LTD.—Regd. October 29. 178, Norfolk-street, Sheffield. To acquire and carry on the business of film renting and hiring. Capital, £4,000 in 4,000 shares of £1 each. Subscribers: H. C. Glenn, Ecclesall, Sheffield; Herbert Heathcote, Sheffield; Carmell Hyde, Sheffield; Charles Callum, Sheffield.

NEW COMPANIES REGISTERED Head 4

ALCESTER PICTURE HOUSE, LTD.—Regd. October 30. To carry on the business of cinematograph, picture hall, theatre and music hall proprietors. Capital, £5,000 in 5,000 shares of £1 each. Directors: W. F. Taylor, 7, Market-place, Redditch; E. Shrimpton, 19, Worcester-road, Redditch; F. N. Walker, Oakwood House, Redditch.

BLACKLEY EMPIRE, LTD.—Regd. November 5. The Blackley Empire, Factory-lane, Blackley, Manchester. To acquire and carry on the business of cinematograph exhibitors. Capital, £16,000, in 16,000 shares of £1 each. Directors: A. Wilkinson, 139, Bury-road, Rawtenstall; P. L. Aspinall, Elm Croft, Knighton Rise, Leicester; S. McCrirrick, 140, Rawson-street, Farnworth, near Manchester.

COLUNIO FILM PRODUCING CO. LTD.—Regd. November 5. 3, Hartley's-chambers, 43a, Market-street, Colne. To produce, hire, and sell kinematograph films. Capital, £2,000, in 2,000 shares of £1 each. Directors: A. L. Stuteley, 1, Stonebridge House, Colne; L. Ellis, 23 Brown-street West, Colne; J. F. Schofield, 22, Oak-street, Colne; W. Jackson, 14, York street, Colne.

FAULKNERS (MIDLAND) PICTURES LTD.—Regd. November 4. 40, Deansgate, Manchester. To carry on the business of film producers and picture hall proprietors. Capital, £6,000, in 6,000 shares of £1 each. Directors: R. Faulkner, 56, Murray street, Higher Broughton, Manchester; E. P. Wells, 10, Royal Crescent, Sauchiehall street, Glasgow.

LESLIE ALL-BRITISH PRODUCTIONS, LTD.—Regd. November 1. 23 Mersey-street, Liverpool. To carry on the business of proprietors and managers of picturedromes, electric or cinematograph theatres. Capital, £5,000, in 5,000 shares of £1 each. Directors: D. A. Burns, 3 Rugby-road, Wallasey. Managing director: B. Griffiths, 41, Cromer Drive, Wallasey; T. Gleave, 25, Belvedere-road Wallasey.

NEW SOUTHGATE CINEMA, LTD.—Regd. October 31. Coronation Cinema, High-road, New Southgate, N. To carry on the business of theatre, music hall, and cinematograph proprietors. Capital £6,000, in 6,000 shares of £1 each. Directors: To be appointed by subscribers.

PICTURE THEATRES (ST HELENS) LTD.—Regd. November 1. 35, Dale-street, Liverpool. To acquire and take over as a going concern any picture theatre or picture theatres in St. Helens. Capital £15,000, in 15,000 shares of £1 each. Directors: To be appointed by subscribers.

QUEEN'S HALL KINEMA (MORETON), LTD.—Regd. October 29. 21, North John-street, Liverpool. To acquire land in Moreton, and to provide a kinematograph. Capital, £10,000, in 10,000 shares of £1 each. Directors: Ernest Shannan, Liverpool; W. H. Wilson, Liverpool; Walter M. White, Moreton; H. W. Corteen, Moreton; J. H. Wilson, Moreton.

RIALTO PICTURE THEATRE CO (ENFIELD), LTD.—Great Eastern-chambers, Enfield Town, Middlesex. Regd. October 30. To carry on the business of theatre, music hall or picture palace proprietors and managers. Capital £45,000 in 44,900 ordinary shares, and 100 management shares of £1 each. Directors: W. H. Perry, "Elmcroft," Palmers Green, N. 13; A. Bower, J.P., "Broomfield," Enfield; F. C. Chester, 3, Sherbrooke-gardens, Winchmore-hill, N. 21; W. H. Holbrook, 27, Finchley-road, N.W.; J. Neilson, Market place, Enfield; A. L. Turner, 5, Chalmers-road, West Ayr, N.B.

ST. JOHN'S THEATRE (WARWICK) LTD.—Regd. October 31. St. John's Theatre, Warwick, Ltd. To acquire land situate at St. John's, Warwick, and carry on the business of proprietors of theatres, music halls, &c. Capital £12,000, in 12,000 shares of £1. Directors: J. C. Purser, 62, Emscote-road, Warwick; W. Munslow, Ashbourne House, Kenilworth-road, Leamington Spa; A. H. Purser, 22, Victoria-street, Warwick; C. W. Mill, 6, Union-road, Leamington Spa.

STOLL PICTURE THEATRE (KINGSWAY) LTD.—Regd. November 4. The Stoll Offices, Coliseum-buildings, W.C. 2. To purchase the Stoll Picture Theatre (London Opera House), Kingsway, and carry on the business of cinema theatre theatres and music hall proprietors and managers. Capital, £300,000, in 150,000 pref. shares of £1 each, and 300,000 ordinary shares of 10s. each. Directors: Sir Oswald Stoll, Carlton House, Putney Hill, S.W. (chairman and managing director); Sir J. W. McGeith, J.P., The Park, Nottingham; W. Battle, 11, Fitzgeorge-avenue, Kensington, W.; H. J. Thomas, 130, Bute-street, Cardiff; Major R. W. Broad, M.P., The Sanatorium, Cardiff; J. D. Williams, 2, Chesterton-mansions, Bayswater, W.

WILLMORE BROTHERS (SURREY) LTD.—Regd. October 31. 15 and 16, Merchant's Exchange, Bute Docks, Cardiff. To acquire and carry on the business of cinematograph proprietors and entertainers. Capital, £20,000, in 20,000 ordinary shares of £1 each. Directors: E. T. Netherseat, The Elms, Monument-hill, Weybridge; A. B. Walker, Firfield, The Heath, Weybridge; O. Willmore, Weybridge Kinema, Weybridge; J. S. Neale, c/o Neale & West Ltd, Honeyball, Cardiff; Both Hibbert, Craigvieos, Southerdown, Glam.

WORLD-WIDE DISTRIBUTING CORPORATION, LTD.—Regd. November 6. To carry on the business of renters, hirers and dealers in cinematograph films. Capital, £3,000, in 3,000 shares of £1 each. Directors: R. A. Pitcairn, 121a, Regent-street, W.; A. Levey, Waldorf Hotel, Aldwych, W.C.

MUSIC AND DANCING LICENCES.

At the annual sitting of the Theatres and Music Halls Committee of the London County Council the renewal of the music and dancing licence of the London Pavilion was granted. Questioned regarding the production of "Afgar," Mr. Frank Glenister, the licensee, said there were no complaints either by the public or the Press, with one exception.

Sir Alfred Butt applied for a music and dancing licence for the cinematograph theatre and restaurant proposed to be erected on the site of the Empire Music Hall and Queen's Hotel, Leicester-square. Plans for the building have been passed. The music licence was granted to the theatre, subject to the licence being used only for instrumental music in connection with cinematograph exhibitions, and subject to intoxicating liquor not being sold or consumed on the premises. The application for the dancing licence for the restaurant was withdrawn, pending the examination by the Council of the plans of the dancing hall. The restaurant music licence was granted.

PROVINCIAL CENTRES.

(*Continued from page 6.*)

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The first visit of "Roxana" to Blackpool is being made this week, in charge of Messrs. Murray King and Charles Clarke's company, with the leading parts played by Dorothy Lane and Ewan Brook.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. Tom Southworth.—"Baby Mine" is appearing again at this theatre, and on this occasion Keith Kenneth and Bettie Fairfax are in the principal characters.

PALACE.—R. M., Mr. Geo. Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by Cecil Lyle and company, Four Colonia Girls, Tom E. Deane, Rayman and Lowe, Three Ernests, Gyp and George, Charles Norton, &c.

Boots, The Chemists, 12-18, Market-street; Church-street; and Station-road.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Carl Rosa Opera Company conclude a record season here this week, opening on Monday evening with the ever-popular "Carmen," to a house crowded in every part.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. John Moody.—Dorothy Ward, the charming comedienne, tops the bill here. In addition we have Shaun Glenville, comedian; Lawrence Tiller's Tiny Tots, in a song and dance speciality; Elkins, Fay, and Elkins, American entertainers; Tom E. Hughes, "one of the upper ten"; J. C. Glass, comedian, assisted by Mamie Grant; Maple and Burnell, in song and dance; and Vera Caine, in an athletic speciality.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. G. B. Shaw's play, "Androcles and the Lion," is presented here again this week, preceded by a one-act play, "The Spoiling of Wilson."

QUEEN'S THEATRE.—M., Mr. C. F Wright; Mus. D., Mr. S. Leverston.—Mr. H. J. Condron's company present the favourite Irish drama, "Willy Reilly," to packed houses here.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong; Mus. D., Mr. W. F. Mitchell.—Mr. Alf. Leonard, the popular Dublin violinist, assisted by Adeline Valery, classical dancer, in their musical and dancing episode, "Inspiration," top the bill here, other excellent turns including Ristori and Partner, Jack Lorimer (Scotch comedian), the O'Cullens, Kitty Storrow, Harry Hasto, the Bros. Harrison, and the Singing Newsboy.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping the bill here is Carr Lynn, the well-known animal mimic. Other turns include Wood and Cragg, in strength and comedy; the Sisters MacDermott, in harmony and vocalism; Alfred Swift, lightning painter; Wee Dorothy Dadd; George Slack, comedian; Nord and Dane, comedy acrobats; and Kranton, in his novelty musical act, "Repairing a Piano."

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham & Mr. G. T. Minshull; G. M., Mr. P. L Howat; Mus. D., Mr. E. J. Rogers.—Mr. George Grossmith and Mr. Edward Laurillard's company occupy the stage here with the musical comedy, "Yes, Uncle." Mr. George Gregory as Bobby Summers dominates the piece in his humorous characterisation; and an admirable cast includes the delightful actress, Miss Amy Verity, as Nichette.

THEATRE ROYAL.—P., Messrs. Howard & Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—The Unity Revue Company are here with a Scotch revue, entitled "It's a Walk Over," capitally played by a combination of clever artists.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; A. M., Mr. J. Anthony Henderson; Mus. D., Mr. A. Douglas Willcox.—Mr. J. B. Fagan deserves the thanks of all lovers of Shakespeare for the really beautiful and artistic performance of "Twelfth Night," which is being given here this week. Mr. Herbert Waring's study of Malvolio is marked in all the transitions of the character by a humour, a grotesqueness, and a subtle touch of pathos, which must cause it to rank very highly in the repertory of this fine actor. Mr. Arthur Whitby, Miss Leah Bateman, Miss Joan Temple, Mr. Terence O'Brien, and other members of the cast contributed to a gratifying success.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. T. Aynsley Cook; Mus. D., Mr. James Howarth.—Good top-line turns are provided by Jack and Evelyn, with their sundry nonsensical episodes, and by Ernie Mayne, under his sobriquet of the "simple one"; and the bright comedienne, Daisy Dormer, charms her audiences as usual. Comedy juggling is amusingly exploited by John Robb; Fyne and Hurley entertain with clever burlesques; Harry Harvey scores an outstanding success in "The Medical Board"; and the veteran mad musician, Vasco, adds some new diversion to his well-known scena.

Boots, The Chemists, 102, Princes-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Interest is centred here this week in the first visit of Mr. Arthur Bourchier's West End company, including Mr. William Home and Joan Crossley, in the sensational play, "Scandal," which met with a good reception from a large and appreciative audience on Monday evening.

THEATRE ROYAL. — Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M. Mr. Geo. F. Warwick; Mus. D., Mr. J. H. Vann.—The usual big business is being continued here by Mr. E. Hill-Mitchelson's repertory company, whose long season has thoroughly interested and delighted the patrons of this drama house. The attraction for the week is the romantic play "Her Kingdom of Love," with Miss Violet Carlyle in the dual rôle of Queen Valerie and Kate Forrest, which she fills with her accustomed success. Mr. Stanley W. Healey as the Crown Prince Rupert, made an excellent impression. They were supported in the other parts by an admirable company.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—Full houses most heartily show their appreciation of the excellent programme submitted here, which is contributed to by Beatie and Babs, in "Frivolous Fragments"; the Marvellous Merrills, the sensational cycling comedians; Denis O'Neil and Pat Thayer, in their song successes; Ray Wallace, entertainer at the piano; Frank H. Fox, character comedian; the Lecardo Bros., the tired bakers; and Jean Dorane and Sidney Wood, in artistic songs and dances. Pictures complete.

PAVILION.—P., the Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred. Bretcher.—Miss Madge Fenton presents as this week's attraction a new edition of the musical revue, "My American Girl," which successfully features some popular artists in Fred E. Taylor, Hilda Playfair, Jack Hopper, Telford Terris, Joan Joy, Dora Johnson, Clifton Dane, and the Four Yankee Girls. Pictures complete.

Boots, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

MANCHESTER.

THEATRE ROYAL.—L., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Edmonstone Shirra; M. C., Mr. C. W. Chambers. — After a recent visit of a month's duration, Messrs. Grossmith and Laurillard's production of "Chu Chin Chow" has returned here for another two weeks, which will by no means exhaust the popularity of this wonderful play with local audiences. The players and the staging need no further praise.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. A. Leigh.—Again we have here the popular operetta, "The Lilac Domino," which drew crowded houses recently, and again there is no stint of patronage of this brilliant, humorous, and tuneful show.

GAIETY THEATRE.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—After two weeks of the charming play, "Belinda," Miss Irene Vanbrugh and Mr. Dion Boucicault, supported by Mr. Ben Webster and a strong company, are putting on here the Pinero play, "The Notorious Mrs. Ebbsmith." Miss Vanbrugh makes a first appearance in the title-part, which Miss Darragh popularised at this theatre some years ago during a season of repertoire.

NEW QUEEN'S THEATRE. — P., Theatrical Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Sir Frank Benson and his company gave patrons here a taste of their quality in "The Merchant of Venice," and this week will appear in a revival of "The Merry Wives of Windsor." Sir Frank contents himself with the part of Dr. Caius, while Lady Benson enters the cast as Mistress Ford; and a popular impersonation is that of Falstaff by a favourite Manchester actor, Mr. William Calvert. Miss Rose Edouin is the Mistress Quickly. Mr. Harold V. Neilson is producer of the plays, which will include "The Taming of the Shrew," "Hamlet," and probably "Coriolanus."

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan.—An excellent bill here features Tom Edwards, the ventriloquist; Niblo and Doris, in comedy; Clark's Comedy Cyclists; the Kitchen Comedy Four; Murphy and Mack; Edna Maude, a clever child dancer; Romani; and Mark Coney.

KING'S, LONGSIGHT.—P., Messrs. Broadhead & Son; A. M., Mr. Geo. F. Slatter. — An attractive show, "The Dream Girl," is doing good business here.

PALACE.—M. D., Sir Walter de Frece; G. M., Mr. Alan Young; Sec. and A. M., Mr. Jesse Hewitt; Asst. M., Mr. W. McLaren; Mus. D., Mr. T. Wrathmall.—That fine Wylie-Tate production, "The Follies of 1919," with Jimmy Learmouth and Annie Croft, is here for a second successful week.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. George F. Reynolds; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—A capital programme includes the Onaints in their smart entertainment; Margaret Halstan in dramatic recitations; Noni, the Anglo-French clown, and Horace in an eccentric musical and comedy scena; Yvonne Granville, Anglo-French comedienne; the Seven Hamamuras, amazing Japanese; Molly Butler, dialect comedienne; and Fox and Rose, in original chatter and chants.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; D. M., Mr. Henry Hearn; Mus. D., Mr. Edward Jones.—Here the programme is topped by that excellent comedian, Peter Pariss. Other first-rate turns are those of Anna Hanna, the American girl beautifully gowned; Gillin, a clever ventriloquist; Fred Keeton, comedian; Artemas, comedy illusionist; the Lombards, troupe in brilliant gymnastic act; Diana Dain, comedienne; and Bert Neilson, expert dancer.

LESLIE'S PAVILION.—S. P., Mr. Harry Leslie; G. M., Mr. George Phillips.—Messrs. Harold Lancaster and P. B Ellis's "Pink Dominoes" are the attraction here.

GRAND JUNCTION THEATRE.—P., Messrs. Broadhead and Son; R. M., Mr. H. Hearn; A. M., Mr. W. L. Granger.—The Raynor Repertory Co. have a big following in Manchester, and are this week offering strong here an excellent variety of plays which are thoroughly enjoyed, as usual, by big audiences. On Monday a capital performance of "Find the Woman" was given, followed on Tuesday by "Mrs. Dane's Defence," while for the rest of the week there will be "David Garrick," "A Woman of No Importance," "Lady Huntworth's Experiment," and "The Sorrows of Satan."

Boots, The Chemists, 15, 17, and 19, St. Ann's-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Bert Granho's company in revue, "What a Year."

BORO' THEATRE.—P. & M., Messrs. Thompson and Collins; G. M., Mr. G. F Will; R. M., Mr. T. F. Heslop; M. D., Mr. Wm. Terrent.—The 8 Dainty Dots, in singing and dancing act; Fred Hutchings, comedian and pictures.

Boots, The Chemists, 15-17, Saville-st.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; A. M., Mr. Norman M. Robinson; M. D., Mr. Frank Mills.—Lovers of the romantic should not fail to see "The Purple Mask," which is being produced by Messrs. Murray King and Charles Clark. Hayden Coffin scored a great success on Monday night as Armand; while Miss May Fairclough was a fascinating Laurette.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—This week's programme is proving a big attraction. Haigh Bros. and Ryan are harmonious humorists; Mr. Hymack's comedy act, as usual, keeps the merriment in full swing; Jack Coran's is a musical novelty; the Huntings give a capital ladder act; Arthur Hill sings delightful tenor songs; Thora's ventriloquial entertainment is a popular turn; and Florence Maude's Flying Terriers make up an excellent bill.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—This week (twice nightly): The varieties are admirably provided by Rousby and Rene, comedy artists; and Ernesto, a clever juggler and musical equilibrist; and pictures.

Boots, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

NEW ACTS OF THE WEEK.

KNAPP AND CORNELLA and TOOLE BROS. AND DU-MAI.

Knapp and Cornella, who appeared in a new act at Shepherd's Bush on Monday last, are a couple of very bright and amusing Americans, one appearing in a lounge suit, the other in a dinner-jacket suit, who appear in a pot-pourri of everything that makes vaudeville entertaining. They are certainly comedians, they can sing and dance, do a bit of acrobatics, and are, moreover, at home with musical instruments. The ease with which they drift from one line of business to another is decidedly amusing. The act opens with "lounge suit" trying to sing a song, and quickly finding himself at cross-purposes with "dinner-jacket," who for the moment is apparently a trombone player in the orchestra. "Dinner-jacket" eventually crosses the footlights to the stage, and a most entertaining quarrel takes place. The front cloth then rises, and the whole of the stage is occupied. Both gentlemen are excellent and artistic performers, and they were obviously gratified by the hearty applause with which their very amusing act was received.

Toole Bros. (tumblers and acrobats) and Du-Mai (lady vocalist) are also presenting a new turn at Shepherd's Bush this week. The act opens with the lady singing a lullaby to a rocking cradle, and accompanying herself at a grand piano. The song over, the cradle rocks so violently that at last it overturns, and out falls the comedy gentleman in evening dress. The lady departing, a second gentleman, also in evening dress, arrives, and the act then becomes one chiefly of comedy tumbling. Its progress on Monday was followed with much laughter, and the turn is sure to become popular.

George Formby was down on the programme on Monday, but owing to indisposition the famous Hebrew comedians, Augustus Yorke and Robert Leonard, deputised for him in their amusing sketch, "In Hosiery"—noticed elsewhere. Victor Andre proves himself a skilful amusing, and versatile dancer; and Rolf Slater has great success with his "Tommy" and "Yodelling" comic songs. Victoria Victor is another cause of smiles as a character comedienne; and Bengonzi (a "fanatical fiddler") and his Pianiste are popular with their playing of well-known airs.

Herbert Winter and "Bunny" (a petite and pretty lady) supply "Comedy Cameos," which have a very decided and welcome touch of originality about them. Their studies of the method of proposing sixty years ago (in the time of the crinoline), as contrasted with that of to-day, were exceedingly well done.

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FLYING BANVARDS
Comedy and Sensational Gymnasts,
Who have just concluded a successful season in London and the Provinces, have now commenced their Continental Season in Belgium and France, returning to England in February.

FIRST FAVOURITES FOR PANTOMIME

YOU'LL BE SOME WONDERFUL GIRL

MAMMOTH SUCCESS.

The Greatest of all Comedy Chorus Songs :—

CA-BAGES, CA-BEANS and CAR-ROTS.

The Boy Girl Duet — YOU'N ME.

MOONTIME ON THE MISSISSIPPI.

KENTUCKY I'M COMING HOME.

"THE KINGDOM WITHIN YOUR EYES."

"DREAMS OF LONG AGO."
(Founded on the famous "Delilah" Valse.)

"IT'S A SAD HEART THAT NEVER REJOICES."

CRUIKSHANK'S wonderful Hit

"H-O-M-E."

THAT OLD FASHIONED MOTHER OF MINE

THE GENUINE "HIT."

THANKS To Talbot O'Farrell, The Versatile Three, Geo. Glover, Bert Errol, Eric Randolph, Leslie, Stanelli & Edgar, The Two Rascals, The Elgar Hudson Quintette, Geo. Bass, Gus Harris, Miss Hetty King, Miss Alice Lilley and other friends, for news of the instantaneous success of our numbers.

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FRENCH ARTISTS' MODEL CONTRACT.

A COMPREHENSIVE AGREEMENT.

Our Paris correspondent sends us a copy of the claims filed by the Syndicat des Artistes de Concerts et Music Halls, together with the model contract on which basis the late strike was settled and finally agreed to by the Managers' Union on October 9. It refers mainly to supers, revue, chorus, and small time acts.

A.—MINIMUM SALARY.

Paris.—For single turns or parts in pieces.

1. Halls open 7 days per week, 7 shows or more, minimum 15 francs per performance, evenings and matinée on Sunday or legal holidays. Half salary for matinées on other days.

2. Halls open less than 7 days per week: 4 shows, minimum 20 frs. each; 3 shows, minimum 25 frs. each; 2 shows, minimum 30 frs. each. One day only (two shows), 35 frs.

3. Artists absent from residence city (i.e., coming to Paris). Artists will fix price to include the extra expense of railway fares, excess baggage necessary for their act.

4. Collective touring (from Paris to provinces).—Minimum, 20 frs. per show and 15 frs. for board per day; return railway tickets, i.e., the artist to be allowed cost of return ticket to place of departure. For time lost (not more than 4 days per month), 15 frs. per day for board. For engagements of unlimited duration a guarantee of one month's work.

B.—MODEL CONTRACT.

Verbal contracts are not to be made after September 20, 1919. Managers and artists undertake from that date to sign only the model contract, of which the principal clauses are:—

1. The artist, if so desired, to be paid weekly.

2. No deduction to be made as a guarantee.

3. Contracts not returned by managers or their agents within three days for Paris, and five days for the provinces, may be declared null and void, with reciprocity as concerns the artist's action towards manager.

4. An artist to whom the manager has not given a new date prior to expiration of the contract in force will be free to sign for any competing establishment.

Managers are requested to inform the Syndicate of the names of artists not respecting their engagements.

C.—VARIOUS (Rehearsals, &c.).

5. Five rehearsals weekly (not transferable), to be held between 2 and 3.30 p.m. After this hour a remuneration of 75 centimes per quarter of an hour to be paid. No morning rehearsals.

6. Rehearsals at night (after the performance), 3 frs. per hour, with a minimum of 5 frs. after 12.20 a.m., for artists receiving a salary of less than 30 frs.

7. Dress rehearsals at night.—For artists having a standing engagement the dress rehearsals at night (whether there be a public or not) must be paid. For artists making first appearance in the house the salary is due if the performance is given before the public.

8. Rehearsals in the home city of the artist (not already in the company on the current programme, i.e., prior to each new engagement).—The artist to give five rehearsals, and at halls guaranteeing at least one month's contract, five rehearsals per month of the assured engagement; beyond this number supplementary rehearsals to be paid at the rate of half salary each.

9. Artists making a first appearance or "curtain raisers."—Managers not to employ more than one-fifth of debutants or those known professionally as "curtain raisers." Performers placed in this category are those who declare themselves as such. Salary by mutual arrangement.

Note.—In all shows produced by the management or provided by impressarii, there should not be more than one-fifth debutants or "curtain raisers."

10. Trial shows.—A trial show for the management need not be renewed, and shall not thereby be the cause of any modification in the composition of the troupe already engaged.

11. Dress and accessories.—The management to furnish artists playing in pieces or revues all necessary elements, such as costumes of all kinds, wigs, tights, stockings, shoes, and linen, and the washing of same. A remuneration of 3 frs. per show shall be granted each artist by managements of halls not supplying accessories for pieces or revues.

12. Commissions.—Commissons to be payable by the employer, whatever may be the mode of engagement, either direct or through an agent. This does not apply to engagements made prior to September 5, 1919.

13. Foreign members.—The number of foreigners employed to be fixed according to reciprocity given to French artists in other countries.

14. Lithos.—The artist to supply two lithos. Extra copies to be paid at the rate of 1 fr. for large posters, 50 centimes for small posters.

15. A.—Contracts already signed at a lower salary than the minimum now fixed to be raised automatically from October 1, 1919, to amount of said minimum, and shall also include all advantages granted in the present agreement, whereby contracts previously stipulating a given sum per day will not be inferior to an equivalent of 140 frs. per week.

B.—Contracts signed prior to September 5, 1919, with a salary superior to this minimum, to remain, in force.

Signed October 9, 1919.

O. DUFRENNE,
President, Managers' Syndicate.
WATSON,
Secretary, Performers' Syndicate.

The Model Contract ("Contrat Type").

Between the undersigned, M. ..... Director of ..... on the one part, and M. ....., artist, member of the Syndicate des A.C.M.H. et C. on the other part, it is agreed as follows:—

M. ..... engages M. ..... as ..... from ..... to ..... inclusive, viz., for ..... performances at a salary of ..... francs per performance in the evening or matinées on Sunday or public holidays, and ..... francs per performance for each supplementary performance played during the week.

In the event of non-fulfilment of present contract the defaulting party agrees to pay liquidated damages to the full amount of the gross salary.

Special conditions (in no case to be prejudicial to the clauses relative to salary and dates) .....

Signed at ..... this ..... day of .....

Signatures:
Artist
Manager

MAGICIANS' CLUB.

LADIES' NIGHT.

The first ladies' night of the season of the Magicians' Club was held on Sunday last at the Bijou Theatre, Bedford-street, Strand, and the Great Raymond presided over a crowded assembly. In his opening remarks, Mr. Raymond paid a glowing tribute to Mr. Will Goldston, who organised the concerts, and said how they one and all enjoyed the "busman's holiday." During an interval in the proceedings, Mr. Raymond presented Mr. Winston, the musical director and his newly wedded wife with some pieces of silver plate, amid much applause. One of the most promising of our new magicians, Leslie Gilbert, opened his lengthy and excellent programme with a well-devised and well put-over rope and ring trick. Followed in quick succession, Will Bland, Australia's own magical man, with a very clever "Levitation" study, the wonderful fire-eating "Nickoli," Lionel King, an expert conjuror, Claude Chandler, whose mysterious "hand" had us both guessing and laughing, Edward Victor, whose paper trick was neat and skilful. On the musical side, Harry Hall's country curate, full of topicalities, was as humorous as ever, Jack Millard told some good yarns, May de la Grange sang and danced as the happy Dutch girl, and Phillips Valentine, operatic singer, sang admirably. Baby Hilda Rubens sang, mimicked and danced in masterly style, Pat Lynch danced and Miss Amy Brook introduced quite a novelty as a lady ventriloquist. Master Percy Yetmah and Baby May Yetmah (the latter only five) did some conjuring tricks all on their own very successfully. Other names on the programme included Willy Lunn, Louis Davenport, Arnold de Biere, Allan Stainer, Billy O'Connor, Fred Culpitt, and Chris. van Bern, all names big in the magical world, and Doris Dene and Fred Beck in comedy duets, Fred Curtis, Gladys Glover and Geoffrey Arnott, Victor M. Lewishon, Olly Oakley, and Miss Rosa Loader, whose "slavey" at the piano act got plenty of laughs. Mr. and Mrs. Harry Gribben were among those in the large audience.

Frank and Rose O'Neill.

Frank and Rose O'Neill, the novel vocal and instrumental entertainers, who achieved great success at the Argyle, Birkenhead, last week, were immediately secured by Mr. D. J. Clarke for the other halls he controls. This week the popular duo are appearing at Dublin Theatre Royal, and next week they are due to play Belfast Hippodrome.

"IN HOSIERY."

One-act Play, by James Horan, Produced at the Coliseum on Monday, Nov. 10.

Abe Pinsky .....Mr. Augustus Yorke
Maurus Plotkin ....Mr. Robert Leonard
Miss Pansy ..... Miss May Hobson
Waiter ..... Mr. Fred Wilson

The sketch by James Horan that brings Mr. Augustus Yorke and Mr. Robert Leonard to the Coliseum this week shows us our old friends, Abe and Maurus, still in business, still getting worsted in the fray, still "talking back" in the old familiar style. It makes no difference that they are called Pinsky and Plotkin instead of Potash and Perlmutter. This time they are "In Hosiery." They artfully angle for an order from the lady buyer of a big house with the bait of a dinner at a swell restaurant, and, of course, when their hopes are highest the house promptly goes bankrupt. So once again the partners "get left." They get lots of laughs, too. Judging by the play's reception, the inseparables have by no means worked through their Yiddisher seam yet. Miss May Hobson makes a smart Miss Pansy, and Mr. Fred Wilson is comic as a Dago waiter.

There is another play in the bill, described as "the great philosophical American crook play"—title, "The Question," by Aaron Hoffman, presented by Andre Charlot, and noticed in these columns on its production at the Chelsea Palace on Aug. 14. It is well acted by Mr. Charles Sims, Miss Gwen Richardson, Miss Fay Temple, Mr. Eugene Cook, and Mr. William Garrett.

Miss Ada Reeve had a warm welcome on her return to the Coliseum with several new songs—every one, as she sings it, a human drama in which tears and smiles chase on the heels of one another. Miss Sylva Van Dyck, a soprano with a pure, lovely voice, is another newcomer this week. On Monday she sang Landon Ronald's "Down in the Forest" and Montague Phillips' "Wake Up" very beautifully. Mr. Vernon Watson's Frank Tinney imitation never stales. His new material is as good as the old, and makes a fine finale to his turn. Haley's Juveniles, as bright and clever a bunch of singing and dancing youngsters as is to be found anywhere, are as popular a turn as any.

THE SHOWMAN WORLD.

The Winter Season.

Except for the various carnivals and exhibitions of different kinds under cover, the present is an in-between slack season for the majority of showmen. The big autumn fairs are mostly over, and there are few important fixtures until the Christmas season.

Many well-known travellers settle for a short season on private grounds, and in the outskirts of large towns, and these do good business in the evenings and on Saturdays.

Mr. Patrick Collins, junr., will open his Carnival at Ardwick Green, Manchester, on November 22. About the same date a fair will be held for a fortnight in the Market Place, Warrington, Mr. H. Wallis being the lessee.

Councillor Collins carries on a winter season fair at Seaforth, near Liverpool, while in the North Mr. Sam Evans has a large ground at Bathgate Park, Edinburgh, and Mr. W. Wilmot is opening at Govan.

Pontefract Hirings.

This interesting Yorkshire town, with its historical connection with Cromwell's days, still keeps the annual custom of holding an autumn fair in its streets. The hiring of farm servants, which used to be the great feature of the occasion, is gradually dying out, while the amusement side of the fair is increasing in popularity. In spite of typical November weather, good business was done on the 6th inst. and following days. Amongst the favourite attractions were Mander's Menagerie, J. J. Caddick's Exhibition, and the novelty shows of Hedley, Harvey, and Buller, while the riding devices were well represented by T. Tuby's Motors, Sedgwick's Helter Skelter, and Marshall's Gallopers.

Dates Ahead.

Wakefield Fair began on Monday; another Yorkshire fair this week is Guisborough; Loughborough opens out on the 13th, and the fair at Aberdare is the same date. In Durham, Darlington Fair begins on the 17th inst.

Showmen's Guild.

The South Wales section of the Guild holds its annual business meeting at Cardiff on Monday next, when the officers for the coming year will be appointed.

Crystal Palace.

A pleasing sign of the return of peace is the opening of the Crystal Palace to the public. This is the largest exhibition building in the world, and here, early in the New Year, is to be held the largest trade exhibition yet organised, the British Industries Fair.

The Board of Trade is responsible for the arrangement of the fair, and already it announces that the applications received exceed the limit of the floor space although this is about twenty acres. Similar exhibitions are to be held in Glasgow and Birmingham, organised by the City Councils, supported by the Board of Trade.

The Showman's Rent.

An interesting case to showmen came before the Seaham Harbour County Court on Monday, when John Carriss, showman, was sued for £7 by the parish council of Easington (Co. Durham). The amount claimed was for a roundabout, which the evidence showed weighed 60 tons, erected on the village green, Easington. Defendant, a typical North Country showman, said he had been going to Easington Green for over forty years, and had never paid any rentage before. In the past all he had done was to make a voluntary payment to roadmen for cleaning up the débris left on the green. There were 20 other people on the green, and they were not asked to pay. Judgment was given for plaintiffs for the amount claimed.

George Clarke in Town.

At the Bedford Palace this week, Harry Day is presenting that successful production, "On the Wing," in which Mr. George Clarke is to be seen in the principal part.

THIS WEEKS TOILET HINTS

INTERESTING SELECTIONS FROM THE WORLD'S SMARTEST BEAUTY ARTICLES—SIMPLE RECIPES MOST EFFECTIVE.

How to Discard an Unsightly Complexion.

"Toilet Club Notes."

How many women exclaim as they behold their ugly complexion in the mirror, "If I could only tear off this old skin!" and, do you know, it is now possible to do that very thing? Not to actually remove the entire skin all of a sudden; that would be too heroic a method and painful, too, I imagine. The worn-out cuticle comes off in such tiny particles, and so gradually—requiring about ten days to complete the transformation—it doesn't hurt a bit. Day by day the beautiful complexion underneath comes forth. Marvellous! No matter how muddy, rough, blotchy, or aged your complexion, you can surely discard it by this simple process. Just get some ordinary mercolised wax at your chemist's, apply nightly like cold cream, washing it off in the mornings.

Why Have Grey Hair?

When a simple, old-fashioned, and harmless recipe will correct it.

Few people know that grey hair is not a necessary feature of age—that it can be avoided without resorting to hair dyes. A very old, home-made remedy will turn the hair back to a natural colour in a few days. It is only necessary to get from the chemist two ounces of concentrate of tammalite and mix it with three ounces of bay rum. Apply this simple lotion to the hair for a few nights with a small sponge and you will soon have the pleasure of seeing the greyness disappear. This recipe is perfectly harmless, is neither sticky nor greasy, and has given perfect satisfaction for many generations to those in possession of the secret.

A Strange Shampoo.

"Cosy Corner Chats."

* * * I was much interested to learn from this young woman with the beautiful glossy hair that she never washes it with soap or artificial powders. Instead she makes her own shampoo by dissolving a teaspoonful of stallax granules in a cup of hot water. "I make my chemist get the stallax for me," said she. "It comes only in ½ lb. sealed packages, enough to make up twenty-five or thirty individual shampoos, and it smells so good I could almost eat it." Certainly this little lady's hair did look wonderful even if she has strange ideas of a shampoo. I am tempted to try the plan myself.

Blackheads Instantly Go.

The new sparkling face bath treatment gives instant relief.

A very simple, harmless and pleasant process is now used to remove blackheads and correct greasiness and large pores in the skin. You have only to drop a tablet of stymol, obtained from the chemists, into a glass of hot water and bathe the face with the liquid after the effervescence has subsided. The blackheads will then come right off on the towel. The enlarged pores immediately contract to normal and the greasiness disappears, leaving the skin smooth, soft and cool and free from blemish. But to make sure that this desirable result is permanent, it is advisable to repeat the treatment several times at intervals of say about four or five days.

Is Powder Necessary?

"Practical Suggestions."

I say emphatically, No! There is a simple lotion which can be easily and cheaply made at home, and it is at the same time both effective and beneficial to the complexion. Clemivite is a splendid substitute for face powder, which is at the bottom of many complexion troubles. Get about an ounce from the chemists and dissolve in four tablespoonfuls of water. The result is a fine clear liquid, which instantly gives the face, neck or arms that peach-like bloom of perfect health. There is nothing to equal it for greasy skins, and the result lasts all day long under the most trying conditions.

"THE SIOUX."

HENGLER'S NEW SPECTACLE.

Hengler's Circus reopened at Glasgow on Saturday, Nov. 8, when two crowded houses, at matinee and evening, bestowed unstinted applause on the varied fare provided for their appreciation. The most important item is, of course, the spectacle which concludes the performance. For this Mr. Hengler has chosen the north-western portion of America, and made his theme the racial antipathy between the Indian tribes and the settlers who are living on the borderland of their reservations. "The Sioux" is in four scenes, devised by Mr. Hengler, the scenery is by H. O. Richardson, the costumes by Mme. Saroni, and appropriate music has been composed and arranged by Harry Wood. The plot is slight, but tells of an Indian raid on a settler's camp, the death of his wife, and the capture of himself, his young son, and a Scotch friend. The three captives are taken to the Indian camp, and after a weird festival are sentenced by the chief, Black Eagle, to be burned to death. They escape, however, by the help of a young Indian girl who had been befriended by the settlers, and swim across a creek, from the other side of which they watch the Indians in their light canoes shooting the rapids in a vain attempt to trace and recapture the fugitives. This concluding scene is very exciting, as each Indian in his canoe shoots from a height of about 15 feet into the water of the circus ring. A dozen performers follow one another in quick succession, and the audience became most enthusiastic at the daring feats.

Mr. S. V. Campbell makes a manly settler, and his wife is pleasantly acted by Miss Amy Bell. Mr. Jack Dodds is very amusing as a Scotch settler. The Brooklyn Comedy Four introduce some enjoyable quartettes. Mr. Archie Pearson as a Scout, Mr. G. Lockart as Black Eagle, and Miss Nell Radford as an Indian girl complete the cast, and a host of cowboys, Indians, &c., give animation to the camp scenes.

A dramatic and effective incident in the first scene of the spectacle is the cutting down of a huge tree by the Indians in such a way that it crashes on the top of the settler's hut, completely wrecks it, and in its fall kills the young wife of the settler. This scene was most impressive in its reality.

In the circus entertainment that opens the performance there is a pretty scena entitled "Charivari," carried out by 25 performers dressed in white and silver. The Sisters Della-Cassa give a first-rate act with horses and elephants; Francesca's school horse and camel show how cleverly human dancing can be imitated by a horse; Mr. A. Pearson introduces two smart little Shetland ponies and three trained terriers; the Avolas give their smart and daring turn on the upright bars; the Nicol Trio are amusing as comedy cyclists; two well-trained sea lions are introduced by Leyland; the Bells give a pretty gymnastic act; and Alberto contributes trick riding equal to the best traditions. And last, but by no means least in the affections of the public, there is Doodles and his partner burlesquing the other turns, tampering with the dignity of the ringmaster, "assisting" in the ring operations at inconvenient moments, and generally keeping the fun going briskly from beginning to end of the performance.

"CLICKED AGAIN."

Comedy-Sketch, in One Scene. Written by Charles Baldwin and Gilbert Payne, Produced at the Chelsea Palace on Monday, Nov. 10.

Miss Martin ..... Miss Ethyl Errol
Mr. Martin ..... Mr. Bob Anderson
Jenkins ..... Mr. Fred Ainsworth
Mary ..... Miss Gertie Henderson
Bingle's Wife ..... Miss Mary Moore
Bingle ..... Mr. Gilbert Payne

The popularity of Bingle is well assured in this, his second, episode, judging by the hearty welcome extended to Mr. Gilbert Payne and his clever coadjutors on Monday evening. "Clicked Again" is smartly written and contains many amusing scenes. Mr. Martin, who is the guardian of his niece, Miss Martin, has been playing ducks and drakes with that young lady's fortune, and his desperate state may be realised on receipt of a letter from a firm of solicitors informing him that unless she is married by 12 o'clock the next day the whole estate will revert to the Home for Lost Cats. His trust in his friend Tomkins is misplaced as to his marrying the young lady, and he induces Bingle, who in this episode of his career is a street cornet-player, to become the bridegroom for a monetary consideration. Many funny scenes occur in the wooing of the fair maiden. When Martin and Bingle are discussing the marriage, the high-spirited girl overhears the plot, and later ingenuously secures Bingle's sympathy. The wicked uncle is arrested at Miss Martin's instigation, and sooner than the money shall revert to the Lost Cats' Home, she promises to marry Bingle. This happy proposition, however, is brought to an untimely end by the entry, as the curtain falls, of Bingle's lawful spouse.

As the red-headed, happy-go-lucky Yorkshire lad, Mr. Payne himself was at his best; while Miss Ethyl Errol excellently played up to him as the heiress, Miss Martin. Mr. Bob Anderson depicted well the scoundrelly Martin, and Mr. Fred Ainsworth was capital as the hot-headed gardener, Jenkins. Miss Gertie Henderson was a pert Mary, and Miss Mary Moore was excellent as the fierce wife of Bingle.

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?]

PLAYS.

Abbott, Ernest, Co.—Nov. 10, Grand, Wath-on-Dearne; 17, Grand, Halifax.
Abraham Lincoln.—Nov. 10, T.R., Brighton; 17, New, Oxford (3), New, Cambridge (3).
Allington, Charsley, Opera Co.—Nov. 10, Royal, St. Helens.
Anthony in Wonderland.—Nov. 10, Lyceum, Ipswich; 17, T.R., Canterbury.
Arcadians.—Nov. 10, New, Cambridge; 17, O.H., Coventry.
Arcadians (Moreton and Heath).—Nov. 10, Darlington; 17, Carlisle.
Baby Mine.—Nov. 10, Blackpool; 17, Harrogate, Scarboro'.
Baynton, Henry, Shakespearean Co.—Nov. 10, Alhambra, Widnes; 17, Court, Wigan.
Be Careful, Baby.—Nov. 10, T.R., Norwich.
Belle of New York (South).—Nov. 10, R.C.T., Bedford; 17, Grand, Lu on.
Betty (Geo. Edwardes North Co.).—Nov. 10, Grand, Leeds; 17, Grand, Hull.
Betty (Geo. Edwardes (Scuth) Co.).—Nov. 10, T.R., Bolton; 17, T.R., Ashton-under-Lyne.
Betty (Macdonald & Young Co.).—Nov. 10, Lincoln; 17, Bedford.
Betty at Bay.—Nov. 10, W.G., New Brighton.
Billeted.—Nov. 10, T.R., Exeter; 17, O.H., Northampton.
Blindness of Virtue.—Nov. 10, T.R., Canterbury; 17, Ramsgate.
Boy, The.—Nov. 10, Hammersmith; 17, Wimbledon.
Brewster's Millions.—Nov. 10, Hip., Richmond; 17, Pal., Ammanford.
Cash on Delivery.—Nov. 10, Royal, Blackburn; 17, O.H., Middlesbrough.
Charley's Aunt.—Nov. 10, Royalty, Barrow-in-Furness; 17, O.H., Harrogate.
Chinese Honeymoon.— Nov. 10, New T.R., Worcester; 17, O.H., Burton-on-Trent.
Chinese Puzzle.—Nov. 10, Chester.
Chu Chin Chow.—Nov. 10, T.R., Manchester; 17, T.R., Manchester.
Chu Chin Chow (Red).—Nov. 10, Hip., Boscombe; 17, Hip., Boscombe.
Compton Comedy Co.—Nov. 10, T.R., Cheltenham; 17, W.G., New Brighton.
Curse of the Black Pearl.—Nov. 10, Pal., Bradford.
Custody of the Child.—Nov. 10, Bijou, Rye; 17, Victoria, Lye.
Daddy Long-Legs.—Nov. 10, Grand, Southampton; 17, T.R., Bournemouth.
Disgraced.—Nov. 17, Princess's, Glasgow.
Dobell, W. L., Rep. Co.—Nov. 12, Protestant Hall, Ballymoney; 17, Town Hall, Larne.
Double Event.—Nov. 10, Grand, Hull; 17, Court, Liverpool.
D'Oyly Carte Opera Co.—Nov. 10, T.R., Huddersfield; 17, Alhambra, Barnsley.
Eyes of Youth.—Nov. 17, Brixton T., S.W.
Fair and Warmer (A. Butt's Co.).—Nov. 10, O.H., Southport.
Fair and Warmer (Macdonald & Young).—Nov. 10, Croydon; 17, Chatham.
Female Hun.—Nov. 10, T.R., Sheffield; 17, King's, Hammersmith.
Five Nights.—Nov. 17, Shodfriars H., Boston.
Freedom of the Seas (T. C. Dagnall's Co.).—Nov. 10, T.R., York; 17, O.H., Southport.
Freedom of the Seas (Brasher).—Nov. 10, Coventry, Shrewsbury; 17, T.R., Port Talbot.
Full Steam Ahead.—Nov. 10, Emp., Northampton; 17, Hip., Colchester.
General Post.—Nov. 10, Grand, Falkirk; 17, Dunfermline.
Gerard Rex. Rep Co.—Nov. 10, Pier Th., Eastbourne.
Girl and the Drug.—Nov. 10, T.R., Bury St. Edmunds (3); 17, Aquarium, Yarmouth.
Girl from Ciro's.—Nov. 10, H.M., Carlisle; 17, T.R., York.
Girl of the Golden Gate.—Nov. 10, Alhambra, Stourbridge; 17, Royal County, Shrewsbury.
Going Up (Alfred Butt's Co.).—Nov. 10, T.R., Bradford; 17, Grand, Leeds.
Going Up (Macdonald & Young).—Nov. 10, Bury; 17, Blackburn.
Grumpy.—Nov. 10, Scarboro' (3), Harrogate (3).
Harvey, Martin.—Nov. 10, Prince's, Bristol.
Heart of a Thief.—Nov. 10, Col., Long Eaton; 17, Col., Ilkeston.
Hero Hathaway & V. A. Baron Rep. Co.—Nov. 17, Hip., Altrincham.
High Jinks.—Nov. 10, Swindon; 17, Cheltenham.
Hill-Mitchelson, E., Co. (stock company).—T.R., Leicester.
House of Peril.—Nov. 10, Garr., Bordon; 17, Garr., Blackburn.
Ignorance.—Nov. 10, Chesterfield.
Irish Players.—Nov. 10, T.R., Waterford; 17, Clonmel (3), Tipperary (4).
Jeffersons.—Nov. 10, Shakespeare, Liverpool; 17, P.O.W., Grimsby.
King of the Air.—Nov. 10, Grand, Clapham; 17, Hip., Lewisham.
Knife, The.—Nov. 10, Royal, Harrogate (5) Scarboro' (3).
La Poupee.—Nov. 10, T.R., Glasgow; 17, O.H., Perth.
Lass of Dingley Moor.—Nov. 10, T.R. Macclesfield.
Laurence and West Symes Co.—Nov. 10, T.R., Yarmouth; 17, T.R., Yarmouth.
Law Divine.—Nov. 10, New Pal., Westcliff; 17, T.R., Halifax.
Lilac Domino (A. Butt).—Nov. 10, Prince's, Manchester; 17, H.M.T., Aberdeen.
Lilac Domino (Macdonald & Young).—Nov. 10, Stratford; 17, Derby.
Luck of the Navy (Midland Co.).—Nov. 10, T., Perth; 17, T.R., Inverness.
Luck of the Navy (South).—Nov. 10, Swansea; 17, Portsmouth.
Mackey, Mr. and Mrs. Chalmers.—Nov. 10, Princess's, Glasgow; 17, Lyc., Dunfries.
Maid of the East.—Nov. 10, T.R., Nottingham; 17, T.R., Hanley.
Maid of the Mountains (Geo. Edwardes North Co.).—Nov. 10, T.R., Plymouth; 17, Prince's, Manchester.
Maid of the Mountains (Geo. Edwardes South Co.).—Nov. 10, Grand, Derby; 17, O.H., Leicester.
Maid of the Mountains (Macdonald & Young).—Nov. 10, Dewsbury; 17, Birkenhead.
Maid of the South.—Nov. 10, Runcorn; 17, Northwich.
Man from Toronto (A Co.).—Nov. 10, King's, Glasgow; 17, P.O.W., Birmingham.
Man from Toronto (Courtneidge's B Co.).—Nov. 10, T.R., Chatham; 17, T.R., Leamington (3), New, Oxford (3).
Mill Girl's Wedding.—Nov. 10, T.R., Macclesfield.
Monty's Flapper.—Nov. 10, Catterick; 17, Garrison, Clipstone.
Mr. Manhattan.—Nov. 17, E., Golders Green.
My Aunt from New York.—Nov. 10, T.R., Macclesfield.
My Old Dutch.—Nov. 10, Princesses', Crayford; 17, O.H., Kidderminster.
Naughty Wife.—Nov. 10, Grand, Wolverhampton; 17, O.H., Belfast.
Nobody's Boy.—Nov. 17, New, Cardiff.
Nothing But the Truth (South).—Nov. 10, Grantham (3), Royal, King's Lynn (3); 17, Grand, West Hartlepool.
Nothing But the Truth (No. 1).—Nov. 10, Opera House, Cork; 17, Gaiety, Dublin.
Nurse Benson.—Nov. 10, T.R., Birkenhead; 17, O.H., Blackpool.
Oh, Joy!—Nov. 10, Empire, West Hartlepool; 17, T.R., Birmingham.
Oh, Joy! (Malone Co.).—Nov. 10, T.R., King's Lynn (3), T.R., Grantham (3); 17, Norwich.
Oh, Joy.—Nov. 10, T.R., Hanley.
O'Mara Opera Co.—Nov. 10, T.R., Leeds.
One Law for Both.—Nov. 10, Victoria, Walthamstow; 17, Pal., Maidstone.
Peg o' My Heart (A. Butt).—Nov. 10, T.R., Guildford; 17, Grand, Croydon.
Peg o' My Heart (Macdonald & Young).—Nov. 17, Rotherham.
Peg o' My Heart (Rolland & Cameron).—Nov. 10, Burton; 17, Stourbridge.
Purple Mask (Matheson Lang Co.).—Nov. 10, Pleas. Gardens, Folkestone; 17, R., Brighton.
Purple Mask (King and Clark).—Nov. 10, T.R., Rochdale; 17, Emp., Penge.
Pygmalion.—Nov. 13, Shakespeare Memorial T., Stratford-on-Avon; 17, Royalty T., Barrow-in-Furness.
Quaker Girl.—Nov. 17, T.R., Guildford.
Rajah's Ruby.—Nov. 17, Alex., Widnes.
Remnant.—Nov. 10, Blackpool; 17, Harrogate, Scarboro'.
Ridding Opera Co.—Nov. 10, Emp., Coatbridge; 17, Empire, Alexandria.
Romance.—Nov. 10, Hippo., Accrington; 17, Lyc., Sheffield.
Rosary.—Nov. 17, O.H., Derry.
Roses of Picardy.—Nov. 10, T.R., Wednesbury; 17, T.R., West Bromwich.
Rotters, The.—Nov. 10, Pal., Yeovil (3), T.R., Barnstaple; 17, Corn Ex., Chelmsford.
Sally in Society.—Nov. 10, Hip., Bury; 17, Met., Manchester.
Scandal (Arthur Bourchier's North Co.).—Nov. 10, Lyceum, Sheffield; 17, T.R., Nottingham.
Scandal (Arthur Bourchier's South Co.).—Nov. 10, O.H., Leicester.
Seven Days' Leave (North).—Nov. 10, Gaiety, Ayr.
Seven Days' Leave (South).—Nov. 10, Gaiety, Hastings; 17, Pleas. Gardens, Folkestone.
Shanghai.—Nov. 10, Newport; 17, Chester.
Sign of the Cross.—Nov. 10, Brixton Th., S.W.; 17, D.P., Eastbourne.
Soiled (North).—Nov. 10, Pal., Llanelly; 17, G., Maesteg.
Soiled (South).—Nov. 10, Pal., Battersea; 17, T.R., South Shields.
Soldier Boy (Macdonald & Young).—Nov. 10, Emp., Barnsley; 17, Grand, Oldham.
Tails Up.—Nov. 10, T.R., Aldershot; 17, County, Reading.
Tainted Goods. — Nov. 10, Coliseum, Ilkeston.
Temporary Gentleman. — Nov. 17, Emp., Preston.
Three Weeks.—Nov. 10, T.R., Jarrow-on-Tyne; 17, Hip., Keighley.
Tiger's Cub.—Nov. 10, Ex., Stamford; 17, Alex., Widnes.
Toto. — Nov. 10, Queen's, Keighley; 17, Emp., Barnsley.
Uncle Sam.—Nov. 10, Wigan; 17, Bury.
Wagner & Scarden Rep. Co. — Nov. 10, Hippo., Dover; 17, Princess's, Glasgow.
Warning to Mothers.—Nov. 17, Pal., Radcliffe.
Woman's Victory.—Nov. 10, T.R., Macclesfield.
Yellow Ticket.—Nov. 10, T.R., Windsor; 17, T.R., Huddersfield.
Yes, Uncle.—Nov. 10, Lyceum, Edinburgh; 17, King's, Glasgow.

REVUES.

All Buff.—Nov. 10, Hip., Burslem; 17, Olymp., West Bromwich.
Apple Blossoms.—Nov. 10, Palace, Bordesley; 17, T.R., Wolverhampton.
As You Were.—Nov. 10, New, Oxford; 17, Grand, Wolverhapton.
Better 'Ole.—Nov. 10, Emp., Glasgow; 17, O.H., Kilmarnock.
Bing Boys Are Here.—Nov. 10, Dudley; 17, Wellingboro'.
Bing Boys on Broadway.—Nov. 10, Hippo., Portsmouth; 17, Hip., Richmond.
Bright and Breezy.—Nov. 10, Tivoli, New Brighton.
Buzz Along.—Nov. 10, T.R., West Stanley.
By Jingo.—Nov. 10, O.H., Wakefield; 17, Queen's, Farnworth.
Certainly Not.—Nov. 10, Arcadia, Colwyn Bay; 17, Met., Abertillery.
Ching Ching.—Nov. 10, King's Hall, Alnwick; 17, Queen's, Berwick.
Funbeams.—Nov. 10, Empire, Newport; 17, The Bedford.
Heads or Tails.—Nov. 10, Tivoli, Hull; 17, Met., Bootle.
Hello! Blackpool.—Nov. 10, O.H., Workington; 17, R., Castleford.
Hide and Seek.—Nov. 10, Empire, Motherwell.
Homeward Bound. — Nov. 10, Alhambra, Leith.
Hooray! We're Here.—Nov. 10, Music Hall, Inverness; 17, King's, Greenock.
Hustle!—Nov. 10, King's, Southsea; 17, Emp., Birmingham.
It's the Business.—Nov. 10, T.R., Crook; 17, R., Seaham Harbour.
It's Topping.—Nov. 10, Hippo., Aldershot; 17, Boston.
Joy Days!—Nov. 10, Colne; 17, Grand, Accrington.
Joy Wheel. — Nov. 10, Dunfermline; 17, Tivoli, Aberdeen.
Lads of the Village.—Nov. 10, Pal., Oldham; 17, Regent, Salford.
Moonstruck.—Nov. 10, Wood Green.
Mumming Birds.—Nov. 10, Hippo., Ilford; 17, O.H., Dudley.
Na-Poo.—Nov. 10, Pal., Chatham; 17, Emp., Edmonton.
Nights of Gladness.—Nov. 10, Grand, W. Hartlepool; 17, Pal., N. Shields.
Oh! Betsy.—Nov. 10, Hip., Bolton; 17, T.R., Darlington.
Oh! I.—Nov. 10, Queen's, Leeds; 17, Hip., Wallasey.
Oh! So Dainty.—Nov. 10, Victoria, Lye; 17, Hip., Burslem.
Redheads.—Nov. 10, Grand, Mansfield; 17, T.R., Worthing.
Revels.—Nov 10, Emp., Wolverhampton; 17, Hip., Newcastle.
Sky-High.—Nov. 17 T.R., Smethwick.
Toodle-oo!—Nov. 10, Gateshead-on-Tyne; 17, Grand, Doncaster.
Us.—Nov. 10, Reading.
What a Lad.—Nov. 10, T.R., N. Shields; 17, T.R., Jarrow-on-Tyne.
What a Lark.—Nov. 10, St. George's Hall, Kendal; 17, Gaiety, Houghton-le-Spring.
What Next.—Nov. 10, Pal., Salisbury; 17 Hip., Sheerness.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Harry Roxbury—Wednesday, Nov. 12.
William George Fay—Wednesday, Nov. 12.
Akerman May—Wednesday, Nov. 12.
Herbert Standing—Thursday, Nov. 13.
May Henderson—Thursday, Nov. 13.
Alfred Paumier—Friday, Nov. 14.
R. S. Hichens—Friday, Nov. 14.
Charles Cruikshanks—Saturday, Nov. 15.
H. H. Hobbes—Sunday, Nov. 16.
Herbert Waring—Monday, Nov. 17.
Arthur Prince—Monday, Nov. 17.
Stanley Brett—Tuesday, Nov. 18.
Margaret Swallow—Tuesday, Nov. 18.

"THE ERA" LETTER BOX.

Alden, Mr. Bob
Alexander, Mr. G.
Allen, Mr. Walter
Alpho, Esq.
Amberton & Rowlands, Messrs.
Armand, Mr.
Asae, Miss Nora
Ashe, Mr. A.
Ashwell, Miss Lena
Aubrey, Mr. Walter
Bannerman, Miss M.
Barker, Mr. Granville
Barr, Miss Ida
Barrie, Mr. Ronald
Barryton, Mr. H. H.
Beaumont, Miss Lilian
Becks, Mr. Fred
Belmore, Miss D.
Belmore, Miss Susie
Belmore, Mr. Harry
Bernard, Mr. M.
Blair, Miss Ida
Blanche, Miss M. "Bobbie"
Bostock, Mr. Chas.
Brandon, Miss Kate
Brewster, Miss E.
Briar, Miss Peggy
Brooklyn, Mr. T.
Bruyn, Mr. Harry
Burnett, Miss Rosie
Caddick, Mr. J.
Calthrop, Mr. D.
Calvert, Mr. James
Campbell, Mr. Patrick
Caper, Mr. T. Treby
Carr, Mr. G.
Carton, Mr. Ormond
Cecil, Louise Miss
Chapman, Mr. J.
Cheverall, Mrs. W.
Churchill, Mr. W. J.
Clifton, Miss D.
Cole, Mr. Lionel
Collard, Mr. Avalon
Collier, Miss C.
Coutts, Mr. Sandy
Crisp, Miss Ida
Dalbert
D'Alberti, Mr. J.
De Murley, Mr. J.
Denton, Miss M. H.
Dixon, Miss Emmie
Donovan, Miss Nellie
Douglas, Mr. Oswald
Du Cann, Capt.
Elliott, Mrs. Beth
Elsie, Miss Lily
Elson, Miss Isobel
Elworthy, W. T., Mr.
Emmett, Mr. E.
Fenardo Bros.
Falconbridge, Mr. A.
Fane, Mr. and Mrs.
Fields, Miss Fanny
Fields, Mr. Leo
Fleming, Mr. Noel
Ford, Miss Gene
Ford, Mr. Matt
Forester, Mr. E. T.
Gellens, Mr. Harry
Gem, Miss Rene
George, Mr. George V
Gill, Mr. and Mrs. I.
Gilbert, Mr. E.
Gilbert, Mr. Ralph
Gilmore, Mr. Fred
Gregory, Mr. T. W.
Griffen, Mr. Ernest
Guy, Mr. J.
Hallard, Mr. C. M.
Halstan, Miss Margaret
Hanker, Miss Daisy
Harris, Miss
Hartley, Mr. Charles
Harvey, Miss Marie
Hawe, Mr. Jimmy
Hayden, Mr. Percy
Hayes, Miss Lilian
Hickes, Miss Anna
Hoffmann, Fraulein Eugenie
Howard, Mr. Richard
Hudson, Mr. Alfred
Hunter
Inescort, Miss Elaine
Judge, Mr. Jack
Kemp, Mrs. Gus
Kemp, Mrs. Gus
Kersey, Miss Whitie
Kitchen, Mr. Reuben
Kurton, Miss Peggy
Lauder, Sir Harry
Launer, Miss Cora
Lauri, Miss Edward
Lava, Mr. Jonny
Lawlin, Miss Kitty
Leedman, Mr. F.
Lenton, Miss Olive
Leroy, Mr. George
Leslie, Mr. W.
Lloyd, Pte. D.
Lovegrove, Miss
Lovell, Miss Zoe
Lupino, Mr. George
Lyle, Miss Ruby
Mabel and Bert
McMurray, Mr. G. E.
MacVean, Mr. Jock
Mainbridge, Mr.
Malcom V. Malcom
Malvre and Noble
Manton, Mr. Victor
Maxse, Mr. Gervase
Mayer, Mr. D
Mayne, Mr. Thorpe
Mead, Mr. D. D.
Melba, Dame N.
Mellville, Mr.
Meyers, Monte
Merrie, Miss Eileen
Milward, Mr. J.
Missurie, Mr. H.
Montague, Mr. N.
Morgan, Mr. G. T.
Morgan, Mr. T. F.
Murray, Miss
Nelson, Mr. Phil
Newman, Miss Zoe
Nicholson, Mr. C.
Northcote, Mr. Sydney
Norton, Mr. Davis
O'Connor, Miss Bee
O'Cready, Mr. W.
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Overton, Mrs. N. A.
Pascoe, Mr. R.
Pattman, Mr. G. T.
Pauler, Miss Jeanne
Paumier, Mrs. R. M.
Pearce, Mr. Walter
Penn
Perry, Mr. J.
Phillips, Mr. Stanley
Piquo, Mr. H.
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Pool, Mr. William
Prim, Miss Pauline
Quartermaine, Mr.
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Rand, Mrs. Dorothy
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Reid, Mr. F. W.
Rich, Mr. Dan
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Robertson, Mr. H. B.
Robertson, Sir J Forbes
Rose, Mr. Leonard
Rowland, Capt.
Rowles, Mr. H. G.
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Shakko, Mr. Taro
Shaw, Mr. Allen
Shaw, Mr. B.
Siems, Esq.
Sleath, Mr. Herbert
Smith, Mr. A.
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Stanton, Mr. A. B.
Stephen, Miss Dorothy
Stephen, Mr. W.
Stewart, Miss Gertrude
Strong, Mr. Mark
Suckley, Mr. Cramer
Swanston, Mr. A.
Syd & May
Tane, Miss Hettie
Taylor, Miss Maidie
Temple, Miss M.
Terrace, Mrs. B.
Terry, Mr. J. S.
Thorne, Mr. E.
Tindell, Miss Ivy
Townsend, Mr.
Toye, Mr. Eddie
Tunley, Mr. Richard
Ufer, Mr. Richard
Valdo Bros
Vallarino, Miss Ida
Vanbrugh, Miss V.
Vane, Miss Grace
Villier, Miss Phyllis
Vincent, Mr. W. G.
Vuire and Colley
Wemyss, Mr. Chas.
West, Mr. Harry B.
Whelan, Mr. Frederick
Whitsliff Ten Trio
Whyte, Mr. A.
Wichton, Mr. Ernest
Wilby, Mr. F. L.
Wilkshire, Mr. V.
William, Mr. H. G.
Williams, Mr. Grafton
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Wingfield, Mr. Conway
Wingfield, Miss V.
Wingrove, Mrs. T.
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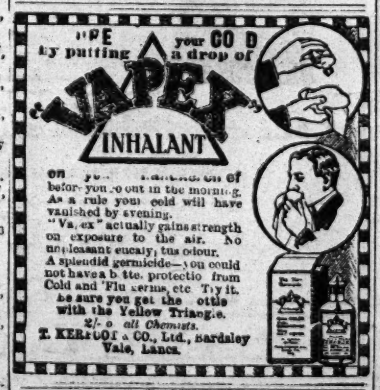

A POPULAR WEDDING.

The marriage took place on Thursday last of Mr. R. S. Osborne, who for many years has acted as our Belfast correspondent, the bride being Miss Madge Shaw (Leeds), who had just completed a long engagement with the Royal Welsh Choir. Miss Shaw was attended by Miss Marie Loydell, Royal Clan Stuart Quartette, as bridesmaid, the best man being Mr. Ernest E. Forbes, manager, Gaiety Theatre, Belfast. After the ceremony lunch was provided in Ye Olde Castle, Belfast, at which the happy pair were cordially congratulated.

Telegrams containing the heartiest good wishes were received from Miss Fairy Griff, Miss Ellis Drake ("O! Mother," sketch company), Miss Stella Ray, Miss Marcia Gregory (Bristol), Miss Laura Walker ("Eliza Comes to Stay" Co.), Miss Rita Carmichali, Miss Nora Murdoch, Mrs. Stamford, Miss Lottie Kennedy, Miss Edie Emiss, Mr. Cyril Ansten Lee ("Eliza Comes to Stay" Co.), Mr. Vincent Potter (manager, Empire Theatre, Belfast), Mr. W. Gibson Bradley (manager, Alhambra, Belfast), Teddy and Iris Mr. Fred Bentley, Mr. Rutherford Mayne, Mr. Norman Gray (Ulster Theatre Company), Mr. and Mrs. Ernest Gifford, Mr. Dave Davis (Dixie Minstrels), Mr. George Stamford (Royal Clan Stuart Quartette), Mr. P. J. Tyrell (Dublin), Mr. Frank Doherty (conductor, Royal Cinema, Belfast), Mr. Harry Wilton (Wilton's Variety Agency, Belfast), Mr. Fred Hyland (stage manager Gaiety Theatre, Belfast), Gaiety Theatre (Belfast) Staff, Mr. Tom Reynolds' Concert Party, Irish Cyclists' Association, and many others.

SHOULD ACTORS BE LICENSED?
TO THE EDITOR OF "THE ERA."

Sir,—Should actors be licensed? Why not?—as well as managers; in fact, every performer. A taxi driver cannot ply for hire until he is fully competent.

Let the actor and actress be adjudicated upon by a qualified representative committee of the various branches of the theatrical profession. Beginners could have a probationary certificate granted for, say, twelve months, and then to apply again.

If this system was adopted a manager would know at a glance what he was engaging.—Faithfully yours,
HARRY BRISTOW.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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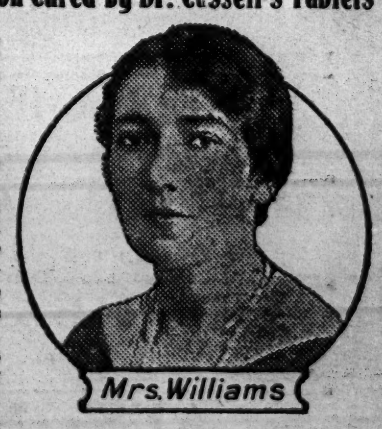

Mrs. Williams, Alwyn Cottage, Whitby, near Chester, says:—"After an attack of pleurisy about three years ago, I was left very weak, and I cannot describe how nervous and restless I felt Sometimes I could not keep still for nerves, and, worse than all, I could not sleep at nights. This, of course, made me weaker than ever. I had little desire for food, and when I did eat pain was sure to follow in my back and over the kidneys. I suffered also with flatulence and a nasty sick feeling, and the headaches I endured were awful. They were like neuralgia. In my left arm, too, there was a dull gnawing pain, which became sharp if I raised my arm suddenly, and was followed by a burning sensation. I believe it was neuritis. The indigestion had become so bad by this time that I was told my stomach was ulcerated.

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SUTHER
This Week, HIPPO., NOTTINGHAM. Next, HIPPO., DERBY

LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
This Week, EMPIRE, NEW CROSS. Next, Rehearsing for Film Production

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All Coms., JOE. SHOEBRIDGE, Lew Lake's Agency, or 1312 Gerrard

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This Week, PONTYPRIDD
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THE IMPROMPTU RHYMESTER.
EMPIRE, MIDDLESBORO'

BRUCE GREEN
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This Week, EMPIRE, ARDWICK. Next, HIPPO., ROCHDALE
VACANT Dec. 1, South Wales or Western District also Dec. 15

THOSE FOUR KIDS
(4 ACTUAL SISTERS)
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By the number of enquiries we're getting, we shall soon have to publish "The Four Kids" Guide to Paris (Illustrated).
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THE IMPRESSIONIST.
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All Coms., E. H. Granville.

WAL LANGTRY
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Business Manager, HARRY BURNS.

BELLA MOODY
"The Kitchen Comedy Four."
EMPIRE, ARDWICK

DE BUSSE
The Man Who Popularised the Piano-Accordion.
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Scotch Comedy Artists.
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"SAILORS DON'T CARE."
Enormous success of new number, "The Body's Upstairs." Infringers take care.
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'It's a bit sultry, ain't it.'
JOE ELVIN
reproduction of SAILOR LAD, by CLIFFORD REAN.
Under the direction of LEW LAKE.
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"THE FAMOUS COMEDIENNE."
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THE MERRY SCOT.
This Week, ALHAMBRA BRADFORD. Next, HULL

ERNEST ROMA
IN TOWN

LILY MORRIS
This Week, REGENT, SALFORD.
Panto. "Jack & Jill," Principal Boy, COLISEUM, GLASGOW.

DENIS O'NEIL and PAT THAYER
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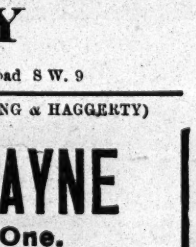
THE PROFESSOR OF MIRTH
Still Hunting the Beetle in
MOONSTRUCK
This, EMPIRE, WOOD GREEN
Next, L.T.V. CIRCUIT



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THE STICK OF MIRTH.
ON TOUR
Booked into 1924.

HERBERT WINTER
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At the Piano in Songs and Impressions.
ON TOUR

DUSTY RHODES
THE GREATEST SINGING COMEDIAN, AND FIRST.
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DAISY TAYLOR
PLAYING LEAD IN "HULLO, AMERICA."
Next Week, BRISTOL
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Light Comedy, ET CETERA.
No Vacancies.
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Panto. 1918-20. Pr'ncipal Boy. Robinson Crusoe Jazon & Montgomery

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STILL THE BEST IN HER LINE. AT THE PIANO.

JEN LATONA

This Week, VICTORIA PALACE

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H.M. The Shah of Persia laughed at us until tears came to his eyes at the H., Manchester

This Week, HIPPO., BRISTOL

Agent PERCY REISS

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This, ALHAMBRA, BARNSLEY.

VACANT Nov. 23

Agent, George Barclay

FRANK—RAY

PURCELLA BOYS.

We're standing on the dock side, and wish we could swim or drink!

Dear Bob, Hear there is someone impersonating you. It should be useful to you if you go wild.

TED YOUNG

Specially engaged by Lew Lake to understudy Mr. Joe Elvin (as Sim Popple) in "Sailor Lad."

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RENE RALPH

This Week EMPIRE, CHISWICK Next EMPIRE, HACKNEY

Pantomime Season, HIPPO., NEWCASTLE-ON-TYNE

Messrs Wylie & Tate's Production.

DE ALMA

MONARCH OF THE BANJO

This Week, HIPPO., MIDDLESBORO. Next, MOSS, BIRMINGHAM

All Coms., GEO. BARCLAY.

EDIE VENO

ON TOUR

Coms., LEW LAKE.

ROY HUNTER

and his

WONDER HORSE

This Week, JUBILEE HALL, WEYMOUTH

HILDA MUNDY

Playing Lead in "SHE'S A DAISY"

ON TOUR

ETOIL LE NOIR

Assisted by OSCAR MAUSOLFF.

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with Stella Weste in 'FLASHES OF WIT AND MELODY"

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Lately known as "The Hawaiians."

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The Quartette of Lady Vocalists

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ARTHUR & LAWRENCE

"Oh! Lawrence"

"Tomorrow will be Friday"

By Fred Patterson

This, EMPIRE, GATESHEAD. Next, EMPIRE, SUNDERLAND. Agent, WALTER BENTLEY.

PETER META

DONALD and CARSON

"THE STABLE BOY." "Doing Very Well, Thank You."

ON TOUR

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A PIANO—LESLIE CARTER

ON TOUR

NO VACANCIES 1919.

HINSLE

THE NOVELTY COMEDY ILLUSIONIST Assisted by GERTIE REE

This Week, HIPPO. GREENOCK. Next, EMPIRE, ARDWICK

KENNA BROS.,

THE FUNNY AIRMEN,

Back in England shortly. All Coms., c/o The "Era."

Howard FLYNN and Elsye HAYNSON

The Celebrated Composer-Pianist. The Little Lady with the Big Voice.

in Original Song Creations featuring famous Melodies.

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DALY & HEALY

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This, GRANVILLE, WALHAM. Next, HIPPO., MANCHESTER. GEO. BARCLAY.

MAUDE ASTON

IN "SQUIBS."

ON TOUR.

THE

MICHAELOFF TRIO

Nov. 10, DONCASTER PAL. Nov. 17, LANCASTER HIPPO.

Xmas and New Year's Week booked for Panto. by NAT DAY, Esq.

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Rehearsal at 10 a.m. for:—

Ruth Vincent, Grock, Yorke and Leonard, Will Evans, Wentworth, Dickson and Lake, O'Neill and Thayer, Mewse and Sinclair, 3 Van Dammes; Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—

Finlay Dunn, Walters Juveniles, Graham and Cullen, Lecardo Bros., Rene Ralph, Herbert Winter, Rinaldo, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Kelly and Drake, Cole and Rays, Whit Cunliffe, Tom D. Newell, Mayne and Sheridan, Claude Lester, Yetta, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Alice Craven, Leslie Elliott, G. H. Chirgwin, Frank Ellaston and Co., Terry Twins, The Mendays, Nicol and Martin, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

Syd Sydney, Cornalia and Eddie, Lily Lena, Nathano Bros., George Prince, Sinclairs and Dawn, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—

"Sons of the Sea."

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—

Jack Kellino, The Westwoods, The Mandos, Cruikshank, Taylor and Summers, Harry Hemsley, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—

Fox and Rose, Patti Loftus, Niblo and Doris, Vernon Watson, Yvonne Granville, Mlle. Zimpa, Bioscope.

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—

Merry and Glad, The Mozelles, Jack Lane, Linga Singh, Winifred Ward, Montfort and May, Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—

Renee and Godfrey, Mario Lorenzi, Sherlock Sisters and Clinton, The Merrills, Tom Howell, Fred Stafford, Hinsle, Bioscope.

(Matinees Monday and Tuesday.)

PICTURE HOUSE, CHATHAM

FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Oscar Asche's Revue "Ea tward Ho!"

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Nov. 17, 1919.

LONDON PAVILION.

Rehearsal at 11.30.

C. B. Cochran's Production "Afgar."

OXFORD.

Rehearsal at 12.

C. B. Cochran's Production "Maggie."

METROPOLITAN

Rehearsal at 11.

Leo Stormont and Co. in "The Doctor's Duel."

The Five Jovers. Romaine and Danton.

Fred Land. Violet Carmen, &c., &c.

CHELSEA

Rehearsal at 12.

Lily Hammersley and Co. in "Circumstantial Evidence."

Estelle Rose. Austin Rudd. Moorel Four.

Rosa Loader and Tom Laney. Two Casinos.

Donio Four. Miles-Stavordale Quintette.

Bioscope.

EUSTON.

Rehearsal at 12.

Gilbert Payne and Co in "Bingle's Bungle."

Henry J. Corner's "Symphonia."

The Mariucs Bonaudo and Francis.

Eddy Reed. Peggy O'Hara.

Henri Merton May and Francis.

Yeamon Trio. Bioscope.

SOUTH LONDON.

Rehearsal at 12.

Harry Burns presents the Welch-Conrad Production, "Making Movies"

Barney Lando and Co., in "The Dealer."

Great Wieland. Charles Stevens.

Rosa Loader and Tom Laney. Irene May.

The Stellios. Daimler and Eadie. Bioscope.

EAST HAM.

Rehearsal at 12.

The Auklands. The Piccadillians.

Marie Kendall.

Mrs. Bert Gilbert presents "Half-a-day Off."

Emilie Hayes.

M. E. Fitzgerald and his Club Juggling Girls

Mark Turner. Bioscope.

TOTTENHAM

Rehearsal at 12.

Fred Kerr and Co. in "Peace, Perfect Peace."

Victoria Monks. Mott Quartette.

Black and White. Annie Rooney.

Gus Harris. Phil Bransby. Gaye Gordon.

Bioscope.

EMPRESS, BRIXTON.

Rehearsal at 12.

Dan Rolyat. Lawrence Wright Ensemble.

Chas. Hutchins presents "The Q's."

Ida Barr. Monroe and Robbins.

Mark Coney. Bob Somerville.

J. J. Wild presents

"The Widow Who Would"

Michael E. Fitzgerald and his

Club Juggling Girls. Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1.

John Harry and Burton Lester.

Foreman and Fannan. Oriental Trio.

Frederick Culpitt. Divina.

Crasey, Hicks and Pass. Gus Harris. Bioscope.

WATFORD PALACE.

Rehearsal at 1.

The Burlesque Productions present

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IN A QUAINT OLD NORMANDY TOWN. WHERE DID YOU FIND THE LADY?

THTOP YOUR THTUTTERING. THAMMY. TEN LITTLE PUSSYFEET.

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?

WHAT COULD BE SWEETER? YOU CAN COME BACK TO ME.

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